

The ART NEWS

ESTABLISHED 1902

VOL. XXXII

NEW YORK, JANUARY 20, 1934

NO. 16 WEEKLY



"ANCILLA"

HENRI MATISSE

In the exhibition of paintings by the artist opening January 23rd at the Pierre Matisse Gallery, New York.

PRICE 25 CENTS

THE RACES OF MAN

By MALVINA HOFFMAN

JANUARY 30th TO FEBRUARY 24th

(at 15 Vanderbilt Avenue)

LOUIS VAUXCELLES, in reviewing this important exhibition recently shown at the Trocadero in Paris, writes in *Excelsior* as follows: "The large south gallery of the Museum of Ethnography houses today the hundred statues made by the tools of Miss Malvina Hoffman. I have seen again the Hawaiian athlete, the Shillak warrior, arranged, not in repose, but in action, the one ready to dive, the other brandishing his spear. I have contemplated with renewed interest these busts overflowing with life; the 'Sakai malais' with forehead encircled by a bandeau, the Javanese with the meditative expression, the Mongol, the Tibetan, the sinuous Japanese woman, the groups of youths of Madura and Borneo, the Papouin of New Guinea, the maiden of Bali bearing with noble grace a basket of fruit on her head and leading a child by her right hand.

"Malvina Hoffman, in accepting the almost superhuman task confided to her by Professor Berthold Laufer of Chicago, risked a serious failure. She triumphed—and one does not know which to admire most—the dauntlessness of the explorer, or the forceful talent of the artist."

An admission charge of one dollar will be made at the opening reception on the afternoon of January 30th. The proceeds to be devoted to the Emergency Fund for Needy American Artists.



"Tom-tom Player, Senegal, Africa"
Courtesy of Asia

By Malvina Hoffman

GRAND CENTRAL ART GALLERIES

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The ART NEWS

ESTABLISHED 1902
S. W. Frankel, Publisher

NEW YORK, JANUARY 20, 1934

Hartford Plans For the Opening Of New Building

Exhibition of Picasso Paintings
and Premiere of New Opera
Will Mark Formal Opening
of the Avery Memorial

HARTFORD.—With the opening of the new Avery Memorial Gallery on February 7, adjoining the Morgan Memorial, Hartford will possess a museum with the most modern interior in the world. This new wing, which affords an advanced architectural solution of museum housing, is therefore of importance to the entire art and museum world and brings Hartford into nation-wide prominence through its pioneer step in this direction. The new building is the gift of Samuel P. Avery and is an additional unit to the Wadsworth Atheneum, of which A. E. Austin, Jr., is the director. Although the exterior conforms architecturally with that of the pseudo-classic Morgan Memorial, the interior is naturally in striking contrast.

In conjunction with the reception and formal opening, which will attract leaders of the art world from all over the country, two important events are planned. The first of these, which is naturally of paramount interest to readers of THE ART NEWS, is the first American retrospective of the work of Picasso, which will consist in large part of paintings never before shown in this country. This display, including sixty canvases and forty drawings, promises to rank as second only to the great Picasso retrospective held in Paris. The second event will be the presentation, under the auspices of the Friends and Enemies of Modern Music, of the world premiere of an opera by Gertrude Stein and Virgil Thomson in the new Avery Auditorium, a feature of the Avery Building.

The Picasso exhibition, which includes loans from leading collectors, dealers and museums in both America and Europe, promises to be an event of the first magnitude, covering through the finest examples obtainable every phase and period of the great Spaniard's varied production. Paul Rosenberg of Paris, owner of one of the most important Picasso collections in the world, will send more than a dozen pictures, among the most noteworthy being several of his large abstractions dating from 1924 and 1925 and the famous "Three Musicians." Picasso himself will send a group of recently completed canvases. In addition the following collectors, dealers and museums have contributed important works which combine to form a complete survey of Picasso's art from the "Blue Period" down to his most recent productions: Baron Napoleon Gourgaud of Paris, Dr. Harry Bakwin of New York, Knoedler & Company of New York, Baron Fukushima of Paris, Adolph Lewisohn of New York, Jere Abbott of Northampton, the Art Institute of Chicago, Mr. E. M. Warburg of

(Continued on page 4)



"SELF-PORTRAIT"

By ANNE GOLDTHWAITE

One of the outstanding works in the current exhibition of Self-Portraits by Living American Artists at the Whitney Museum.

WHITNEY SHOWS SELF-PORTRAITS

By LAURIE EGLINGTON

"Self-Portraits by Living American Artists" at the Whitney Museum is one of the most peaceful gatherings of artists I have ever attended. The quiet faces looking out from the canvases may seem expectant, but they make no demands. Denuding ourselves as much as possible of personal associations, and the influence of names, we are free to roam at will among the crowd, stopping to listen only to those who by the power of their art can attract and hold our attention.

The concentration on self-portraits narrows down the field for comparison to the essential approach of a large number of artists to a peculiarly intimate and revealing form of expression. Such a show gives the spectator a fair opportunity to judge the value of what the artist has to say; for even where

(Continued on page 5)

New Radio Program On "Art in America" To Start in February

"Art in America," a national radio program of lectures on various phases of American art and artists, will be inaugurated on February 3 with a program entitled, "Painter Reporters of the New World." This feature has been initiated by the General Federation of Women's Clubs and organized under the auspices of The American Federation of Arts under a grant from the Carnegie Corporation of New York with the cooperation of the National Advisory Council on Radio in Education. The program will be divided into two series, the first of which, covering American art up to 1865, has been prepared with the cooperation of the Art Institute of Chicago and the Metropolitan Museum of Art. The second series, to be broadcast in the fall of 1934, will cover the period from 1865 to the present.

(Continued on page 22)

WOMEN ARTISTS ANNOUNCE PRIZES

Ten cash prizes totaling \$1,000 and the Association's 1934 medal for the best work of art entered in the 43rd Annual Exhibition of the National Association of Women Painters and Sculptors, now on view at the Fine Arts Building, have been recently announced. The awards are as follows: N. A. W. P. & S. Medal—Gladys Edgerly Bates, Mystic, Conn., for sculptured work, "Noah's Wife"; Anna Hyatt Huntington Prize of \$175 for sculpture—Laura Gardin Fraser, Westport, Conn., for "Catch-as-Catch-Can"; Anna Hyatt Huntington Prize of \$175 for sculpture—Gladys Edgerly Bates, Mystic, Conn., for "Noah's Wife"; Eloise Eagan Prize of \$100 for landscape—Elizabeth Grandin, New York City, for "Winter Landscape"; Cooper Prize of \$100 for portraiture—Ruth Wilcox, Tenafly, N. J., for "Por-

(Continued on page 5)

Baltimore Show Surveys Trends In American Art

Stages in National Development
Dating from XVIIIth Century
to Present Day Movements
Seen in Fine Loan Exhibition

By CHARLES ROSS ROGERS
Assistant Director, Baltimore Museum
of Art

BALTIMORE.—Accustomed to seeing random and scattered examples of American art, one is at once illuminated and gratified to find the sequence of native development in one exhibition. A complete survey of American painting, embracing significant examples from the XVIIIth century through the modern movements of today, opened with an exhibition at the Baltimore Museum of Art on January 10. The show will continue throughout the month of February.

Each painting has been personally selected by Director R. J. McKinney. Mr. McKinney has chosen artists whose activity during their relative periods has been significant to the growth of American painting. In the choice of every canvas an effort has been made to show the most characteristic works of each artist. Museums, galleries and private collectors throughout the country have cooperated to make the exhibition the most important display of American painting ever presented in Baltimore.

Among the early American group is an interesting portrait of Mrs. W. G. D. La Touche by Gilbert Stuart (1755-1828), lent by M. Knoedler and Company. This painting was recently shown at the Springfield Museum of Fine Arts and is considered a significant example of Stuart's work.

Portrait painting in the early days of this country is somewhat characterized by certain limitations which have to do with the lack of originality in relation to pose and composition. Although the painters often obtained good likenesses, their technique was generally stereotyped and conventional. Gilbert Stuart was an exception to this class; his portraiture transcended mere likenesses; the free and spontaneous manner in which he painted, combined with his originality in composition and pose has definitely placed him as the first important artist in America.

The XVIIIth and early XIXth centuries are represented by such men as West, Hesselius and Earl, whose paintings are a conspicuous part of the larger group selected as typical examples of this specific period. An allegorical composition containing portraits of Mr. and Mrs. John Custance by Benjamin West (1738-1820), formerly in the collection of Mrs. Louis Raphael, has been lent by Jacques Seligman of New York. A portrait of Colonel William Taylor by Ralph Earl (1751-1801) has been lent by Knoedler and Company, also of

(Continued on page 4)

Hartford Plans For the Opening Of New Building

(Continued from page 3)

New York, Mr. and Mrs. William Averell Harriman of New York, the Marie Harriman Gallery of New York, the Albright Art Gallery of Buffalo, Mr. and Mrs. Samuel A. Lewisohn of New York, A. E. Gallatin of New York, Wildenstein and Company of New York, Pierre Matisse of New York, Stephen Clark of New York, Mr. and Mrs. Sidney Janowitz of New York, Mr. and Mrs. James T. Soby of Hartford, the Errazuriz collection of Paris and the George L. K. Morris collection of New York.

Turning from the opening events to the museum building itself, it is interesting to note that last year Mr. Austin went abroad and made a survey of European museums. This research served as a basis and general outline for the construction of the new wing built by Morris and O'Connor of New York.

The keynote of the Avery Museum architecture is a return to functionalism—the determination of form by use. The new museum is designed to give maximum space for housing and displaying exhibitions, maximum light and greater expedition of instructional and educational facilities. The museum as a building is completely subservient to the museum as an institution—in other words, there is conformation of design to purpose. Instead of following the universal conception that a museum building itself must be "artistic"—imposing with classical orders outside, replete with carvings, dados and all manner of gimecrackery within, the designers of the Avery Museum tried to avoid the traditional idea and to create an entirely new type of museum architecture. This is especially apparent in the court which, with its balcony-like galleries ranged one above the other around the four sides, gives the feeling of mass entirely suspended.

The place of honor in the new building will be held by a statue group entitled "Venus with Nymph and Satyr." It is the work of the XVIIIth century sculptor Pietro Francavilla, who was a pupil of Giovanni da Bologna. Italian sculpture of the XVIIIth and XVIIth century is extremely rare in this country. This is probably the only statue by Francavilla in America, with the exception of a statue of Apollo in the collection of George Blumenthal of New York. The Venus is particularly interesting because its style marks the turning point between the late Renaissance and the Baroque periods. The group came from the Fogg Art Museum in Cambridge, where it was on exhibit through the courtesy of Durlacher Bros.

The auditorium of the new building is completely equipped with moving picture projectors and sound apparatus as well as spot and flood lights and other stage accessories. This makes it possible for the museum to present drama, cinema, music and dance performances on an ambitious scale.

N. Y. UNIVERSITY NAMES PANOFSKY

The Department of Fine Arts of the Graduate School of New York University announces that Professor Erwin Panofsky, formerly of the University of Hamburg, Germany, an eminent authority in the field of Northern European Painting, has been appointed Visiting Professor of Fine Arts. This appointment has been made possible through the generosity of a group of well-known art collectors and patrons of art in New York City, including the following: Paul Baerwald, eGorge Blumenthal, Leonard A. Cohn, Alfred A. Cook, Mrs. W. Murray Crane, Henry Goldman, William Goldman, Henry Ittleson, Arthur Lehman, Philip Lehman, Emanuel Libman, Mr. and Mrs. Edward C. Mack, Walter W. Naumburg, William C. Osborne, Rev. W. S. Prunty, Ernst Rosenfeld, Arthur H. Sulzberger, Lionel F. Straus, Mrs. Lillian Wadsworth, Felix M. Warburg, and an anonymous donor.

Professor Panofsky arrives early in February, and his courses, to be given at the Metropolitan Museum, will include German Painting of the XVth century and French Painting of the XVIIth and XVIIIth century, both of which will be open to the public. Further information regarding these courses may be obtained by writing to the Executive Secretary, College of Fine Arts, New York University, 100 Washington Square East.

Painting Show Now on View at the Baltimore Museum Presents a Broad Survey of Trends in American Art



"FISHING VILLAGE"

Loaned by the Downtown Galleries to the Survey of American Painting Exhibition now on view at the Baltimore Museum of Art.

By BERNARD KARFIOL

(Continued from page 3)

New York. Another painting of interest is a portrait of Charles Calvert of Maryland by John Hesselius (1728-1788), lent by General Lawrason Riggs of Baltimore, which is one of eight paintings of the Calvert family discovered in Asolo, Italy.

Tracing the development of American painting up through the XIXth century and early XXth century, we observe an inevitable influence being exerted by the contemporary European movements, chiefly that of the Barbizon School, the Pre-Raphaelites and later the Impressionists. The latter, with their emphasis on experimentation with the play of light in relation to color and the study of atmospheric qualities in painting, provided the most marked stimulus to painters on this side of the Atlantic. But, in spite of this, a certain spirit was growing out of the North American environment which caused the gradual emergence of an art idiom peculiarly national in its expression. Although American art was still dominated by the relative aspect of things, an important step had been taken toward the release of painting from the conventional treatment of the past.

An artist whose work is somewhat

characteristic of this early Impressionism, whose vibrant personality and daring unconventionalism made him a center of attraction and dispute in so many literary and artistic circles, was the fascinating and enigmatic James A. McNeill Whistler (1834-1903). He performed a distinct service in pointing out the aesthetic value of Japanese prints which materially influenced later developments. He is represented in this exhibition by his best known painting, "A Portrait of the Artist's Mother, Arrangement in Grey and Black," which has been lent by the Louvre through the Museum of Modern Art. This canvas was painted in 1871 and first shown at the Royal Academy in London a year later, when it brought forth a storm of protest from the critics. They charged him with sentimentality, the cardinal sin among progressive artists of that day. Bad drawing, color, painting and title were among the taunts which determined Whistler's future attitude toward the Academy. The dispute is by no means ended; but, in spite of this, the portrait has come to be regarded as the foremost American painting. In 1881 it was exhibited in Philadelphia, later in New York, Paris, Dublin, Amsterdam and Glasgow. In

1891 it was purchased by the French Government for the Luxembourg, later to be hung in the Louvre after Whistler's death.

Forerunners and exponents of Impressionism in its various phases are included in this show. Among them is Cecilia Beaux, who is represented by "After the Meeting" which is from the Maurice A. Scott Collection and lent by the Toledo Museum of Art. "The Sand Cart" is a sound example

of the work of George Bellows (1892-1926) and comes to the exhibition through the courtesy of the Brooklyn Museum of Art, John Twachtman's "Emerald Pool" is lent by the Phillips Memorial Gallery, Washington, D. C.; "The Luxembourg Gardens at Twilight," by John Singer Sargent (1856-1925), was formerly in the collection of Charles F. McKim and bears an inscription to him by Sargent. It is one of Sargent's two paintings of the Luxembourg Gardens done during the early part of his career and has been lent by the Minneapolis Institute of Arts. The work of Frederick Frieseke is represented by "Torn Lingerie," lent by the City Art Museum of St. Louis.

Although there is a recognized danger in labeling art movements, for the sake of convenience the term "Expressionism" has been applied to the activities of the latest group of XXth century modernists, as "Impressionism" was given to the group which has just been discussed. Expressionism suggests that the artists it designates have moved further from realism, insisting on the expression of their own individual subjective reactions toward their models, with less regard for the realistic objective aspect of things. Documentary statement is sacrificed for more inventive creations through which freedom a greater aesthetic profundity is attained.

This school is liberally represented in the exhibition. A few of the more outstanding artists and their work are noted here. For instance, Max Weber's "Music" has been shown in all important exhibitions in this country and in London and Paris. It has come to the Museum through the courtesy of the Downtown Gallery in New York. From the same gallery comes an interesting painting called "A Fishing Village" by Bernard Karfiol. The well-known portrait of Otis Skinner, as Colonel Philippe Bridau in "The Honor of the Family," painted by George Luks, has been lent by the Phillips Memorial Gallery, Washington, D. C. A highly imaginative and mystical abstraction, suggesting a symphonic color arrangement, is "The Storm" by Augustus Vincent Tack, also lent by the Phillips Memorial Gallery. Walt Kuhn is represented by a striking example called "The Blue Clown" which has been lent by the Whitney Museum of American Art.

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TAPESTRIES OBJETS D'ART

NEW YORK
PARIS

WHITNEY SHOWS SELF PORTRAITS

(Continued from page 3)

portraiture is not the painter's most familiar or natural form, his attack on the given problem does not, after all, have to be dictated by mere representation. On the other hand, it gives generous scope to the habitual limner of faces to show off a technique in which he often attains a dangerous facility.

Waiting for a painting to speak to you does not tend to attract a group of faces outstanding from the point of view of classic features. The greatness of Canadé's power in paint—seen to advantage in the portrait which we reproduce, and which I think is perhaps the finest in the show—far transcends the exterior trappings with which he has to meet the world. If this exhibition were to do nothing else but make one realize the bigness of Canadé's talent, admirably brought out in contrast to the poverty of much that surrounds him, it would justify its promotion. Be it said to the credit of the museum, this portrait represents a purchase of 1929.

The next most insistent voice is that of Raphael Soyer, with his "Self-Portrait," reproduced in last week's ART NEWS. Surely nature did not endow him with a winning nor even intelligent-looking face; yet the fact that he has something to say in paint imbues his work with a definite power, denied his physical features. The portrait of Anne Goldthwaite, which we reproduce, will speak for itself, while an etching also from her hand reveals her special talent at its height. For sensitivity of line combined with the utmost refinement of technique, this latter work can hardly be excelled in America today.

In quite different vein from the preceding, Yasuo Kuniyoshi's well known self-portrait, which was shown in the old Daniel Gallery about 1925-26, epitomizes the artist's finest expression. The strong current of humor pitilessly directed against himself is indicative of a lovable trait which often lies unsuspected beneath the calm façade of his countrymen, while his technical mastery is the better appreciated through being reinforced by strong characterization.

The strange, shy personality of Karfiol is seen in inimitable representation in the dimly shadowed figure reflected in the mirror, before which is seated a large and fat nude who, dressed in blue chemise, completely



"SELF-PORTRAIT"

By VINCENT CANADÉ

A penetrating study now on view in the exhibition of Self-Portraits by Living American Artists at the Whitney Museum.

dominates the canvas. Any attention not spent on this central figure is lavished on some beautiful painting in the vase of roses at the right; yet one immediately recognizes the essential spirit of the artist, in spite of the powerful effort at distraction. The painting as a whole is the best of Karfiol that I know, revealing a liveliness of brush-work and joy in fresh color that is utterly delightful. That as much cannot be said for other works of the artist, even in the present exhibitions, is to be regretted. Stan, and an early Walkowitz done in 1908, were the only others among the oils who had something to say.

No advantages of physical appearance or charm of personality seemed sufficient to compensate for the lack of the creative spark in the rest. Do as they would to attract attention by this device or that, they were powerless to hold it. Even Biddle, with his impressive toggery, succeeded in giving the most unconvincing information about himself.

Of the prints, it is not fair to be so sweeping, since by the time I arrived in the upper galleries my welcome was

wearing thin. The Anne Goldthwaite etching already mentioned registered immediately, as did a lithograph by Canadé characterized by a classic distinction. The lithograph of Raphael Soyer also made an immediate appeal.

So much for some hundred and ten self-portraits, including, in addition to those already mentioned, oils by Fiene, Sloan, Marsh, Kantor, Brook, Poor, Blanch, Pollet, Lucioni, Schmidt, Cikovsky and others too numerous to mention.

The show as a whole fulfills in illuminating manner the purpose of the Museum which is generally recognized to be devoted to giving free expression to many phases of contemporary art in America. There are several artists that are not included, but that may be due to factors over which the organization has no control. Being unable in many cases to endorse the Museum's choice of purchases, in this or any other year, it is the more pleasant to find here an exhibition of such wide value and interest. It should not be missed by any of the rapidly increasing number of people vitally interested in contemporary American art.

WOMEN ARTISTS ANNOUNCE PRIZES

(Continued from page 3)

trait of Mrs. Ruth Turner Wilcox"; Marcia Brady Tucker Prize of \$100 for still life—Dorothea Mierisch, Califon, N. J., for "Still Life"; Marjorie R. Leidy Memorial Prize of \$100 for flower painting in watercolor—Carolyn Bradley, Indianapolis, Ind.; Eloise Eagan Prize of \$100 for watercolor exclusive of flower painting—Gertrude Schell, Philadelphia, Penna., for "Fisherman's Cottage"; Olive Noble Prize of \$50 for decorative painting—Ethel B. Collier, New York City, for "Manhattan Pattern"; Edith Penman Memorial Prize of \$50 for flower painting—Anna Fordyce MacRae, New York City, for "Cosmos."

The Jury of Awards was headed by Hilda Belcher and its membership included Estelle Manon Armstrong, Minetta Good, Ethel Louise Paddock, Mary Nicholena MacCord and others.

LIBRARY SHOWS NOTABLE PRINTS

In the current survey of prints at the Public Library glimpses may be had of the art of sixteenth century Germany (Dürer, Beham, Aldegrever), and Italy (Campagnola), seventeenth century Holland (Rembrandt, Ostade), the chiaroscuro print, the formal line engraving and its specialty the bank-note, the intensely personal use of the copper by Blake, the development of etching and lithography in the nineteenth century and today. Book illustration is represented by Moreau le jeune, Doré, Beardsley, Vierge, Blum, Frost, Rockwell Kent, W. A. Dwiggins, and others. In this group one may see Lewis Carroll's conception of an "Alice" illustration, drawn by himself, Tenniel's reconstruction in drawing, and the final illustration. There is even a sketch made for Frank Leslie's Weekly, on the field during the Civil War, to be redrawn on the wood block in the New York office.

KNOEDLER

BRITISH CHAMPION ANIMALS

SCULPTURE BY

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UNTIL FEBRUARY 3

EXHIBITION OF PRINTS

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EXHIBITIONS IN NEW YORK

"FAIR WOMEN"

Knoedler Galleries

With the immortal line of Christopher Marlowe, "Was this the face that launch'd a thousand ships and burnt the topless towers of Ilium?" we are introduced to this assembly of fair women who figure in engravings from the XVIth to the XIXth century. This collection is not only commendable for the "theme" interest which accents so beautifully an art popular for its finesse and delicacy, but also for the remarkable quality which marks these impressions. Covering three centuries with examples of such distinction and rarity, it is hardly likely that such an undertaking can be ignored by a tasteful public. Among the first of these lovely ladies is Elizabeth, Queen of Denmark, Sweden and Norway, engraved by Jacob Binck in 1525. Of the same epoch is a superb plate by Elstrack depicting Mary, Queen of Scots, and Henry, Lord Darnley. Sidney Colvin says of this print that "William Rogers was probably Elstrack's actual master. Marks of his training and influence give their character to their double portraits, hard, crude and rigid, yet strikingly decorative pieces. . . ." The publishers of these extremely rare plates were Sudbury and Hubble. Marie de Medicis, Anna Maria of

Austria, Queen of Spain, follow in this long line of regal women. Among the selected masterpieces is the portrait of Catherine Mignard, Comtesse de Feuquiere, engraved in 1735 by Daullé after Pierre Mignard, of which it is said that "the portrait was recognized as a *chef d'oeuvre* by Daullé's contemporaries in engravings, such as Gaucher, who admitted that the resemblance of the two heads, the sentiment, the purity, the grace, the harmony and the technique were all admirable." Engravings by J. R. Smith, William Dickenson, Charles Turner, Samuel Cousins and William Faithorne gave evidence of the fine quality of this exhibition.

Oddly enough, Charles the Second is included among the "gallery of women" in an engraving which Arthur Hind characterizes as "one of the most powerful portraits of the time." Naturally among the feminine flowers of perfection, the Lady Hamilton is conspicuous both for the subject's beauty and for the perfection of the mezzotint rendering by James Walker after Romney. A few other works have been borrowed from the last exhibition of prints shown at this gallery, so we shall merely mention the outstanding Mrs. Siddons after Sir Joshua Reynolds and the Mrs. Beresford and Mrs. Gardiner and Lady Townshend after the same artist.

JACQUES VILLON

Marie Harriman Galleries

Jacques Villon, who is now exhibiting at the Marie Harriman Galleries, has for many years worked through cubistic forms to an essentially decorative expression. Two compositions done in 1922 are charming in color, but there is not even an approach to the structural use of abstract forms which gives us a lasting delight in the work of Picasso, Braque and Juan Gris. Several semi-representational portraits in modified cubism, among which that of Magda Pach is the most successful, are also built in planes which lie flatly upon the canvas instead of leading us back into space.

To me the most interesting painting in the exhibition was the "Table Service" of 1912, done in a low-keyed harmony of browns, greens and blues. Here the cubistic framework is clothed and strengthened by the delicate modelling of the still life passages, giving to the whole imaginative suggestiveness and warmth. But for the most part, despite the retrospective variety of the show, Villon's art appears rather thin. Cubism to him seems merely a new pattern for forms and colors that have never achieved a very strong plastic life in the artist's mind. Recently, the artist has turned to a modified pointillisme which, however, fails in that capacity for taking infinite pains

which accompanied Seurat's genius. Indeed, a faint aura of sadness hangs over the exhibition, for Villon was one of the most ardent revolutionists of the 1912 Paris salon and now his art seems so eminently respectable. But who knows, perhaps in another twenty years, we shall gaze upon Salvador Dali and Miro and find them placid! —M. M.

EDY LEGRAND

Marie Sterner Galleries

A little over three years ago Mrs. Sterner brought Edy Legrand before the public eye, a Parisian artist who has never shown in Paris. Since then, he has been known for his vibrant interpretations of the circus scene although in this exhibition they do not occupy the majority of the canvases. Like many of the Degas paintings, we are taken backstage where the circus troupers instead of ballet girls are engaged in the preparations for their performances. They are dignified, majestic people who take their profession seriously like all true artists. Legrand still sees them as a child engrossed in the glamorous excitement of a day beneath the "big top." Of extraordinary energy is "Ready to Enter the Arena." We see the acrobat hastily donning her cloak, the attendant putting the finishing touches to the horse's regalia and many unnecessary figures

trying to be of assistance at the same time. One feels this sense of action and movement especially in "The Big Circus." The bareback rider sits poised upon her saddle while the horse, by clever modelling in the body is seen straining to gallop out of the doorway. The scene is rich in details which lend vitality to the impression, even to a little dog sympathetically reacting to the mood of the moment. The artist colors the moving figures more vividly than the static ones, all of which carries out the effect more dramatically. These performers are curious, wiry people almost like the thin and energetic Cretans. They give the impression of being drawn rather than painted, line being so vital in their construction. His canvases appear unfinished especially in the backgrounds which are rendered impressionistically, but this quality only seems to add a casual charm by accentuating his performers. One should not fail to notice the exquisite drawing of horses evident in "Before the Performance."

However, there are other subjects which Edy Legrand does equally well, in particular typical faces of men and women in Morocco and Algiers. "Carpet Merchants" captures a certain native craftiness in the eyes and we also liked "Moroccan Woman" for its quick seizure of racial characteristics with the utmost economy of paint. There are ten drawings all of indisputable merit.—J. S.

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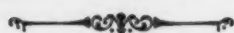
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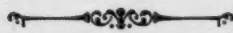
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MRS. IRVING BUSH BERNARD BOUTET DE MONVEL

Wildenstein Galleries

It comes as a sort of surprise to discover that the paintings of Mrs. Bush may no longer be ascribed to the subconscious delvings of her spirit. We may also say that this announcement also comes as a sort of relief, since it is human nature to fear, despite our admiring timidity of any psychic power with which another person is endowed, such as in the fields of clairvoyance, mesmerism, etc. In fact, it is very comforting to feel that Mrs. Bush is one of us, as she herself admits from the following statement: "I enjoy painting and I simply paint. The inspiration of these pictures is no more obscure than the motivating idea of anybody else's painting. I put down on canvas the things that occur to me when I start to work. I never paint from models. My pictures are entirely imaginary." Thus, without any reverent awe of that trance-like condition in which the artist was formerly believed to have received these messages from the spiritualistic world, we may proceed to review her work as we should any other artist of our encounter.

Her paintings, with the exception of the flower subjects have, indeed, an inner significance, sometimes symbolic or even allegorical as in the "Three Vultures." If, at times, the meaning is clothed in a language esoteric in view of our inexperience, it is, at all events, "decorative," a description recognized in our vocabulary. For instance, we confess to mystification in the case of "The Blue Bird." But what matter? It is certainly easy to follow the stupendous design formed by the feathery coils of blue plumage against the shifting backgrounds of orange and yellow. A crimson snake, struggling up through the grass, completes the circular rhythm which is stopped at the right by the vertical erectness of the tree body. Thus, lack of comprehension of the bird and reptile does not prohibit delight in the richness of the color scheme. In two of the canvases, the title at once reveals the story, although the mood, if not intellectually understandable, is at once established. The first is "Starvation" represented by a gruesome bird hovering like a foreboding apparition above a barren village. The scene created in black and white evokes the feeling of horror emphasized by the white talons willing to tear apart a human frame. The second is "Peace," accented by the soothing curves of the white bird as it shelters a tiny figure in a bark floating upon a

turbulent sea, perhaps symbolizing life. The flower pieces are painted in a rich, thick impasto treating the individual petals almost as sculptural forms. "Just Flowers" conveys the impression of a mosaic pattern in the precision of the pigments placed side by side in a whirlwind of color.

Two portraits are also on view of H. H. the Maharajah Sunyogita Holkar of Indore and of H. H. the Maharajah Yeshwant Rao Holkar of Indore by Bernard Boutet de Monvel. The use of color in both is lovely, especially in the white texture of the garments contrasting with eastern reds.—J. S.

GEORGE BELLOWES

Keppel Galleries

This particular exhibition of the lithography of George Bellows allows us to see the artist in his versatile rôles, for the various moods in the medium of black and white range from the ridiculous to the sublime. He starts, in the Peggy Bacon idiom, although softened and less marked by acerbity, in a satiric style. One will find humor in the creatures who gather on the "Bathing Beach." From these, it will probably be gratifying to turn to the powerful draughtsmanship evident in the more dramatic impressions. The "Dempsey-Firpo Bout," although not as popular and widely known as his masterpiece "The Stag at Sharkey's" holds up admirably against the latter. Accompanying this important work are other pugilist scenes rendered in both sketch form and lithography. Although as Pennell once said of the "Edith Cavell" plate: "Bellows wasn't there," this example ranks among the artist's best because of the strikingly epic character achieved by the contrasts between the light poured upon the nurse as she walks down the stairs and the darkness in which the wounded soldiers cling together. The "Billy Sunday," especially interesting at the present moment, shows this great actor in full command of all his physical resources, railing at an apathetic crowd. The portrait of Kroll, Speicher and Bellows, familiar to be sure, is a provoking piece of characterization. Bellows, perversely enough for one so proficient in virile representation, sometimes essays a rather sickly, allegorical vein. His "Journey of Youth" and the naked gentlefolk wandering about in the "Amour" plate evoke startling contradictions. Let us, however, overlook these in view of some very fine impressions, among which are included "My Family" and "Head of Anne."—J. S.

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American Fine Arts Building

Considerably more talent than in former years is evidenced in the forty-third annual exhibition of this association. Containing more than three hundred oils, water colors, miniatures, sculpture and screens, the tremendous expanse of the three galleries is conveniently occupied. Prizes for the outstanding contributions selected by the jury of awards are in most cases rightfully bestowed. This is especially true of the National Association Medal for the best work of art awarded to Gladys Edgerly Bates for "Noah's Wife," which also received the Anna Hyatt Huntington Prize for sculpture. A lovely piece in wood, the grains of which follow the anatomical lines of the figure, it has a certain breadth and elemental quality, sometimes lacking in the other sculpture. Honorable mention for this medal was given to Katherine Langhorne Adams for her oil "Return of the Natives." Most of the important sculpture is placed in the South Gallery, where one finds Brenda Putnam's convincing portrait of Amelia Earhart and excellent work by Frances Mallory, Noel Abell, Rosalie Sondheimer and I. V. Niswonger. The full-length figure by Constance Ortmayer is in the Center Gallery.

The representations in watercolor do not appear to be quite as successful as those in the former medium. Carolyn G. Bradley received the Marjorie R. Leidy Memorial Prize for flower painting with her "Studio," which inclines towards the robust. For watercolor exclusive of flower paintings, the Eloise Egan Prize was awarded to S. Gertrude Schell's "Fisherman's Cottage." It has a certain resonance in the deep blue tone of the hill broken by a thin veil of smoke and a bright white sky, but it unfortunately falls down considerably when gazed at for longer than the crucial moment.

The portrait of Ruth Wilcox by Mrs. R. Turner Wilcox, although of some merit, does not achieve the keen analysis of Eloise Howard's "Negro," which drew the Cooper Prize. Turning to landscape, the winter scene of Elizabeth Grandin in which the bare trees are effectively patterned against the pale blue sky does not have enough inspiration to warrant the Eloise Egan Prize. Proceeding to still lifes, the same may be said of the work of Dorthea Mierisch whose calm, careful craftsmanship won the Marcia Brady Tucker Prize. Martha Simpson, Emma Fordyce MacRae (Edith Penman Memorial Prize) and Charlotte Kudlick Lermont have all produced work of finer appeal. Attention must at this

point be drawn to Ethel Blanchard Collier for her view of Central Park. A wall-paper daintiness adds even greater charm to this canvas than to "Manhattan Patterns," which placed first in the Olive Noble competition for decorative painting. The miniaturists, Mary McMillan and Mabel Welch, have been duly rewarded by the Lindsey Morris Sterling Prize.—J. S.

AUSTRO-GERMAN MODERNS

Montross Gallery

Sandwiched between recent group shows and individual American artists, is this exhibition of modern Austro-German artists. According to the policy of this gallery, the procedure of introducing new European art takes on the aspect of an "educational feature." There is no particular national flavor to this exhibit. It is simply the work of young, healthy artists who follow the individual key and tempo rather than the strains of an overworked folk song. While some of the painting will be discouraging to those who, despairing in America, hop over to the German line for inspiration, a great deal shows talent worthy of development. This is particularly true of an amazing portrait by Josef Dobrowsky of his wife. Emerging as an escape from academic workmanship on pretty women, something which Rembrandt caught and Sargent ignored lies in the face. It is primarily a comprehension of that sadly reconciled expression which may creep from beneath pigment in the rendition of eyes, combined with an understanding of the infinite moods which may flash in quick succession across a sensitive mouth. It is a haunting work to which one will return again and again.

Another artist who invites respect is Franz Doll who, painting in the Lucioni formula, at times achieves a great deal more than his contemporary, especially in such works as the "Artist's Son." Clemens Spengler warrants note as does Annot in his intimate views of the stable. The mottled surface used by Wilhelm Thöny in "Salzburg" is also worth studying. We liked especially Eugen Croissant's "Mountain Landscape," which is marked by interesting contrasts of the white peaks against the slate sky, with the dull vista against the rich foot hills enlivened by little red houses. Other artists whose single contributions are arresting are Josef Henge, Karl Zerbe and Albert Unseld.—J. S.

MAX BAND

Jacques Seligmann Galleries

Last seen at the Balzac Galleries in 1930, Max Band's recent work may now be enjoyed at the Jacques Seligmann Galleries, where some twenty characteristic canvases are on view. The charm of the artist's work resides primarily in its deep racial flavor—in its chromatic melancholy of color, which functions to produce poetic unity of mood. This essentially emotional use of tone nourishes the entire canvas with the ebb and flow of its inner rhythms and pervades both the landscapes and the figure paintings. However, despite his apparent reliance on subtlety of brushwork, Band has a firmly disciplined sense of form and line. The only early work in the exhibition, the 1925 "Boy with Cards," has a fine resilience of line and a solidity of form that bespeak a deep admiration for Chardin.

The finest canvases in the show are, however, those in which the muted harmonies are suddenly accented with sharp, yet delicate color notes, giving a plangent intensity to the prevailing mood. Such a work is the "Old Port at Dieppe," loaned from a private collection. Here the color, now rich and warm, now delicately subdued, is stabbed by swift flecks of pure red and deep blue in the foreground. Among the figure compositions, our favorite was the "Boy with Drum," chronicling in the round wonder of the child's eyes the ecstasy of ownership and the thrilling vibrations of savage sound.—M. M.

W. ELMER SCHOFIELD

Grand Central Galleries

To the parish simplicity of Devon, Mr. Schofield has returned to paint this recent work. A lover of this particular locality, it is his pleasure to record the deep blue of his English skies, little thatched roofs of houses overrun with rose arbors, the graceful spans of rural bridges over fresh-running brooks and the entire landscape under the changing humors of snow and sunlight. His paint, applied thickly at times even to the extent of being slightly raised above the surface secures his desired effects of both shadow and iridescence. We personally found more pleasure in the pictorial splendors of these paintings than in their smaller, more detailed passages. However, despite possible differences of opinion, Mr. Schofield has produced some delightful landscapes. Of the best are "Old Hotel, Caudebec," less labored in its handling of material than some of his work.—J. S.

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Recent Accessions Of Whitney Museum Are Now on View

By LAURIE EGLINGTON

The exhibition of accessions made during the past year constitutes an impressive display, including oils, watercolors, prints, drawings and sculpture. The dominant impression made by this array endorses one's feeling about many isolated examples of contemporary art in this country. It is that as a nation we so far produce mainly illustrators, good ones often, but illustrators just the same. Avoiding the temptation to stay up all night discussing the fine distinction between pure art and illustration, I will be content with characterizing the Whitney selection of prints as laying the greatest emphasis on the XIXth century type of illustration, such as is seen at its finest in the work of such artists as Reginald Marsh and Don Freeman. A more modern note is struck by Robert Riggs, following Bellows, as well as John Carroll, whose circus scenes lack the unified life of Stella. The two artists who do not come under this heading are Peggy Bacon and Leon Kelly, the latter's "Wild Horses" being one of the best things the Museum acquired during the year.

Turning next, somewhat illogically, to the watercolors, I was disappointed not to be able to find another and very powerful rendering of wild horses by Leon Kelly, although the lack was to some extent compensated by the purchase of the drypoint. I was considerably astonished to find, however, that Morach's watercolor had also been passed up—a real loss in view of the fact that he shows himself more a master of that highly individual and difficult medium than practically anyone else outside of Marin, who was also, by the bye, not present. These omissions may, of course, be occasioned by there being a goodly representation of both these artists in the Whitney collection, which alone would constitute a valid reason for their absence.

On the positive side of the picture I was tempted to consider George Bid-
dle's "Bathing Scene," which at first view impresses by the individual drawing and general appearance of life in color and composition. Closer examination, however, somewhat dispels this impression, as one gradually becomes conscious of the strong reliance on trick for producing the effect. Each figure seems to be painted, as it were, as a reserve. Either one thinks to himself the artist has used a tempera mix-



"SOUTHERN GIRL"
Included in the exhibition of the artist's work opening on January 22 at the
Downtown Galleries

By ALEXANDER BROOK

ture instead of watercolor, or he has found some way of keeping the wash within artificial bounds not at all compatible with the free use of this medium. The latter would appear to be the case and is perhaps effected by covering the paper alternately in reserved sections with a layer of cement, thus preventing the flow natural to the medium. The method, although clever, has the effect produced by a virtue enforced from without, which always lacks the essential spirit of that which springs from within.

The rest partake of illustration, even Burchfield's "Ice Glare," which, though firmly and effectively modeled, has nothing to say. No one would have the slightest interest in climbing those steps to enter the houses, although the way is quite firmly shown. One is not

even tempted to speculate as to what goes on behind the closed eyes of houses that have no soul. Of the whole group the Francis Criss "Pattern for Cracks," so clearly aiming solely at good exposition, is for this reason preferable to the more ambitious efforts. Grant Wood's "Dinner for Threshers" marks a happy wedding of the two primitive tendencies, that of the Italian and the early American.

In the drawings, "Interior—Bucks County Barn," by Sheeler, is one of the most appealing of the Biennial purchases in this field, while the Eakins "Perspective Drawing and Study for John Bigelow" is an acquisition of merit. The "Standing Figure" of Karfiol, on the other hand, is characterized by a weakness and formlessness of line only explicable when one considers

that the artist is here probably trying to fit the dress of Picasso to his dissimilar figure.

Coming at last to the oils, which have been added during the past year, one is immediately struck by the amazing juxtaposition of a Karfiol, entitled "Standing Nude," and a newly acquired portrait of "Miss Mary Loring," by William Morris Hunt. It seems incredible that the former painting, characterized by a formless striving after Picasso's line, eked out with tone-painting on a level with the weaker academic work of the last century, should have been executed by the same hand as the charming self-portrait which drew forth so much praise in the review of the other show. John Carroll's "Puppy" is outstanding as good design and would be admirably suited to tapestry weaving. Two works by Clarence Holbrook Carter are additional purchases that clearly do not warrant the dignity of criticism.

As for the sculpture, the less said the better. Just what one could have recommended for acquisition out of the group displayed in the Biennial Show it is difficult to say. Certainly the Flanagan, for some strange reason, completely passed over. It would also have seemed a good opportunity to add a representative example of Faggi's sculpture to the collection, though I would not, personally, have recommended the "Adam and Eve" which was shown in the Biennial. I can think of half a dozen sculptures by this artist from which a blind choice could safely have been made. The "Mother and Child," a "Pieta" or the small "St. Francis" would have constituted a strong claim for acquisition. Chicago seems well ahead of New York in appreciation of one of the best of America's sculptors.

The same criticism holds regarding many of the exhibits in the Biennial which were often not characteristic of the best work of the artists concerned. It is however flagrant in the case of the sculpture.

HARTFORD

The Hartford Society of Women Painters announces its annual exhibition to be held at the Morgan Memorial from February 3 through 18. A reception and tea will be held on the afternoon of February 3. Any woman artist residing within a radius of twenty-five miles from Hartford is eligible to submit her work for judgment at the Morgan Memorial, on Monday, January 29, from 10 A. M. until 4 P. M. Prospectus and exhibition slips may be obtained from Jessie Goodwin Preston, Secretary, Box 94, East Hartford, Conn.

Modern Museum Theater Art Show Covers Wide Field

The International Exhibition of Theater Art, which opened this week at the Museum of Modern Art, is of such a comprehensive nature that we have thought it wisest to postpone our review of this extremely interesting display until our next issue. Furthermore, since the exhibits from Russia, which constitute such an important feature, did not arrive in time for the opening, we hope that a slightly delayed review may give us the opportunity of studying and appraising these works.

The exhibition, which is under the direction of Lee Simonson, is already attracting throngs of interested visitors, among them many who have never before gone to the Museum. The excellent catalog, prefaced by an illuminating essay on the art of the theatre by Lee Simonson and continuing with articles by various specialists in the field, constitutes a most valuable commentary on the show, which includes more than seven hundred items.

The thirteen European countries lending their finest examples of stage art to the Exhibition are Austria, Czechoslovakia, Denmark, England, Finland, France, Germany, Hungary, Italy, Latvia, Sweden, Switzerland and the U. S. S. R. The works shown are divided into three general classifications: Theatre Art of the Renaissance and Baroque Period, Pioneers of Modern Theatre Art and Modern Stage Design.

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AMERICAN COLLECTING

This week's issue of THE ART NEWS inaugurates what we hope will constitute not only an important feature of the paper, but a potentially valuable record of a phase of development in America which has never received adequate consideration. We refer to the psychological motivation of art collecting, and, in particular, to the historical development of American collections.

Many of our amateurs who have collected instinctively rather than on any clearly conceived plan are perhaps not aware of the factors at work in determining their choice of a field of activity. It is our desire to bring out these points, and generally to develop the personality of the collector in relation to his art activity; and, on the other hand, to see the beginning of the collection in relation to its contemporary setting and trace its development against the background of changing taste and critical appraisal from without. In this way we hope to indicate not only a notable aspect of our cultural life but also to erect a lasting monument to the great personalities who have claimed for this country what might have remained the sole prerogative of the older nations of the world.

The growth of important art collections has been phenomenal in recent years. Inside of a half century amateurs have brought to this country a share of the world's wealth, the value of which may be somewhat judged from the representation seen at the recent Chicago Exposition. You have only to read in last week's ART NEWS Mr. Britton's account of the Centennial Exhibition held at the Metropolitan Museum in 1876 to realize how recent this development is, and how much we owe today to men who in many cases are in danger of receiving little recognition for

a contribution which can hardly be over-estimated. Who, for instance, remembers the names of the three citizens whose collections of books constituted the nucleus of our New York Public Library? Few there are who find the stone on which their names are engraved, among the many millions of segments which go to make up that vast edifice.

This general lack of recognition is probably due to a survival of pioneer simplicities. The United States as a democratic country has naturally eschewed certain time-honored forms of recognition which in the older countries of Europe have lent themselves to new uses in recent years. Here, with the wise refusal of our first president of any title more elaborate than the plain Mister went all pretension to rank and title of every member of the young republic. And, up until recent years the gain thereby has been more conspicuous than the loss. As compensation, our great political leaders have received a due recognition through the historian's appreciation of their worth, while the assiduity of the modern autograph and manuscript collector, special stamp issues and effigies in sculpture have further engraved the deeds of both statesmen and soldiers on our national consciousness. As for creative talent, poets and writers enjoy a medium of expression which provides a lasting embodiment for their thought; while in the field of music and the visual arts the future promises a development which will become increas-

John Sloan to Be
The Next Subject
Of "As They Are"

The subject of our next character sketch in the recently inaugurated "As They Are" series will be the well known artist, John Sloan. This will appear in the January 27 issue of THE ART NEWS, accompanied by a self-portrait drawn especially for the forthcoming article.

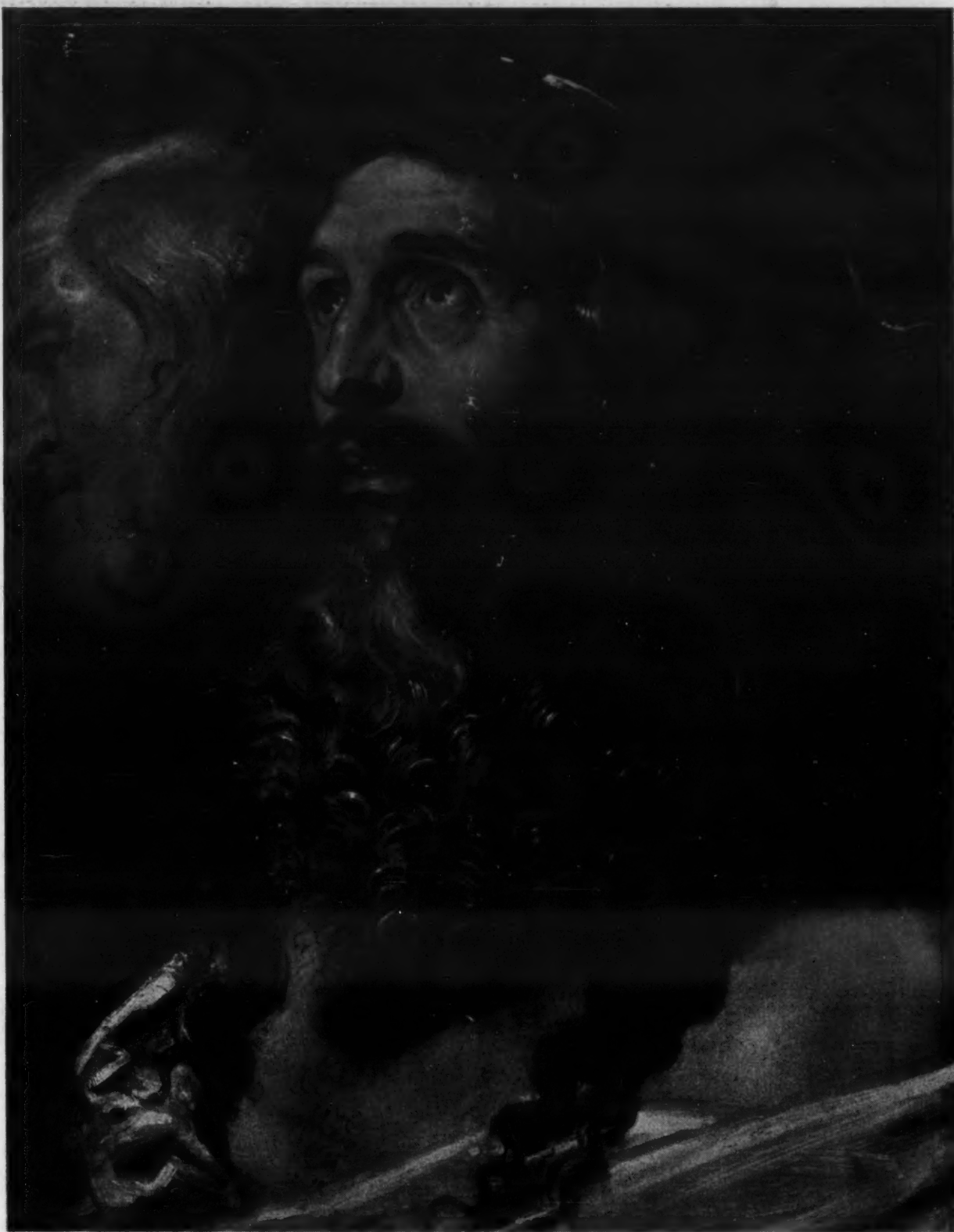
ingly insistent on the attention of an ever wider public.

Owing, however to a certain under-estimating of the value of taste to the nation as a whole, our collectors as such have received little true appreciation. We do tend to register the names of those amateurs who have created a building or a special wing of a museum to house their treasures; but even here it is the iron and concrete that loom large in the average consciousness rather than the intrinsic value of the contents. Again, when attention is directed to a specific collection, it is considered in relation to one of similar nature often formed under entirely different circumstances—and rarely in regard to the historical background which would give it its true place in our own cultural progress. Actually the formation of a great collection is of

infinite value in the direction of taste, quite apart from the fact of whether it is eventually destined to go to a museum. Now with the development of modern technique in installation even the truly progressive museums such as Chicago will be hampered in doing honor to the collector to whom they will owe an important contribution of art treasures. More and more amateurs will undoubtedly be induced by the fine example set in Chicago, and sanction a far sighted policy incorporating their individual legacies into the body of the museum. It is therefore imperative that some way be found of keeping alive the memory and true significance of a prodigious achievement, in some cases unparalleled in history—a task which privately printed catalogs and concentration on the contents of collections will not alone perform.

Articles devoted to the psychological and historical motives of art collecting, are but a step towards recognition, which in this phase of our national development should come from the government. As we have pointed out in a previous editorial every other country today takes account of its responsibility in this respect, meeting it with special orders of merit or similar honors.

With the first step already taken by the Roosevelt administration to further art as a vital force in American life the next development should certainly be a realization of the worth of our great collections and of the special honor due to their founders.



STUDY FOR THE 'DISPUTA' IN ST. PAUL'S CHURCH, ANTWERP

By RUBENS

This characteristic example by the great Flemish master which has been accepted by all the leading experts is included in the exhibition covering six centuries and six countries now current at the Lilienfeld Galleries.

Obituaries

FRANKLIN DE HAVEN

Franklin De Haven, landscape artist and former president of the Salmagundi Club, died in New York recently after an extended illness. A student of George H. Smille, he was known as one of the last of the classic school of landscape artists.

Numerous honors were accorded Mr. De Haven by the Salmagundi Club, among them being the Inness prize for painting in 1900, the Shaw prize a year later, the Vezin prize in 1916 and the Plimpton prize in 1925. He was also the recipient of honorable mention at the Buffalo Exposition in 1901, a silver medal at the Charleston Exposition in 1903, a medal at the St. Louis Exposition, and medals and the oil painting prize for the National Arts Club. He was a member of the last-named organization, as well as of the Salmagundi Club and the National Academy. His work is represented in the National Gallery at Washington, the Butler Art Museum at Youngstown, the Brooklyn Museum of Arts and Sciences and other institutions.

GEORGES JEANNIOT

Georges Jeannot, noted French artist, known for his illustrations of the books of Victor Hugo, Guy de Maupassant and Emile Zola, died at his home in Paris on January 3 at the age of eighty-five.

FOGG ACQUIRES
RARE IVORIES

CAMBRIDGE.—In connection with an exhibition opening on January 10, the officers of the Fogg Museum announce the acquisition of a remarkable group of ivory fragments. They are part of a great find on the site of Samaria, the ancient capital of Northern Israel, by Kirsopp Lake, Professor of History at Harvard, and Dr. Robert P. Blake of the Harvard Library with other associated scholars. The collection includes twenty pieces, some sculptures in the round, some plaques cut in low relief, some "pierced" work. The plaques show marks of having been mortised or applied to thrones, couches and boxes, and to wall panellings. Thousands had been destroyed by fire but some thirty or forty were in excellent preservation.

Careful study has divided them into two groups. Finer workmanship, the use of gold plating and colored inlay are accompanied by definite traits of Egyptian art, such as the peculiar attitudes and gestures, the long almond eyes, the so-called faults of drawing in mingled side and front view. Egyptian gods and decorative motives, like the lotus, and formulae for robes and figures are found only in this group.

A cruder craftsmanship and a style with neither Egyptian merits nor "faults" mark the other pieces. Egyptian subjects but Asiatic costumes, heavier features and Semitic profiles indicate clearly other workshops and other hands, which are believed to be native Samaritan.

In general motives both groups are closely related to the other main finds of ivories, those of the famous Nimrud excavations of eighty years ago, and those of Arslan Tash in northern Syria of 1928. In a broader sense they are connected with other discoveries in ivory and metal all around the Mediterranean.

The dating of both groups appears to be fixed by a similarity to those of Arslan Tash, which are believed to be of the IXth century B.C. It is confirmed in a striking manner by certain Biblical references. In the first book of Kings, for instance, we read of the ivory house of Ahab and Jezebel, his painted queen. Ahab is known to have reigned from 875 to about 850, and the prophet Amos wrote some decades later, "Woe to them that are at ease in Zion and trust in the mountain of Samaria . . . that lie upon beds of ivory and stretch themselves upon their couches."—R. G.

KNOEDLE
HASE

In a foreword we learn, "In the presence of each individual conventional artist's winners in the race course the sculptor in British Isles, stalls and their of these champions has been a problem of aesthetic turn out the union with its interior design. Second somewhat in the artist; and the animal in p are firmly built upon a deep omy. In general successful moment ed the last-na times, the head too great a reg understand tha promise which cape.

As a whole, sculptures are created by one defatigably the with the musc sleek surfaces of the creature the Suffolk Premier, is th modeled of ci with gold, and lazull, ivory a lar case, the m while the bod piece, in bar charming due foal. Here the through the m decoratively rendition of t Among the of the farmya Auchterarder, whose shiny Belgian marb realistic mode sive body is planes remind ture. And, as eiline brillian of the partic is dealing. T ford Fairy B ber of the g most stylized doubtedly, to possible to are blanket The pigs, ac of opinion no mal aesthet particular fe design with humor. A ver folk Punch is archaic tradi

As apprec work of Mr. the remarks when, save hunting field tional Friend King of the every mome to complete ery, it is fit these mon bronze to fame. And fortunate in sympathetic time's shoul ing."

KNOEDLER HOLDS
HASELTINE SHOW

In a foreword by Georges Bénédicté, we learn, "In this exhibit we are not in the presence of animals typical of each individual breed, still less of conventional artist's models, but of the actual winners in the show-yard and on the race course, who were modeled by the sculptor in different parts of the British Isles, in their stables, their stalls and their pens." In the modeling of these champion animals, the sculptor has been faced with an important problem of aesthetics. He may, firstly, turn out the usual faithful reproduction with its inevitable sacrifice of plastic design. Secondly, he may stylize somewhat in the manner of the Egyptian artist; and lastly, he may model the animal in planes and masses which are firmly but imaginatively based upon a deep understanding of anatomy. In general, and at his most successful moments, the artist has adopted the last-named procedure. If, at times, the head has been modeled with too great a regard for realism, we fully understand that this represents a compromise which it was difficult to escape.

As a whole, however, Mr. Haseltine's sculptures are indeed superb animals created by one who has studied indefatigably the structure of the body with the muscles rippling through the sleek surfaces and the weighty stance of the creature. Of the equine species, the Suffolk Punch Stallion, Sudbourne Premier, is the finest example. It is modeled of *cire perdue* bronze, plated with gold, and ornamented with lapis lazuli, ivory and onyx. In this particular case, the mane and tail are stylized, while the body is left intact. Another piece, in bardiglio marble, makes a charming duet of Percheron mare and foal. Here the streaks of light running through the medium are not only used decoratively but as actual aids in the rendition of the anatomical curves.

Among the aristocratic inhabitants of the farmyard is the Black Knight of Auchterarder, an Aberdeen-Angus bull whose shiny surface is rendered in Belgian marble. Here, except for the realistic modeling of the head, the massive body is treated in large, simple planes reminiscent of Egyptian sculpture. And, as is characteristic, Mr. Haseltine brilliantly conveys the essence of the particular breed with which he is dealing. The Hereford Bull, Twyford Fairy Boy, is another star member of the group. The sheep are the most stylized of the animals due, undoubtedly, to the fact that it is impossible to mold the muscles which are blanketed in a heavy coat of wool. The pigs, according to the consensus of opinion not the most gratifying animal aesthetically, are modeled with particular felicity, combining plastic design with sly appreciation of their humor. A very interesting head of Suffolk Punch is rendered in the severest archaic tradition.

As appreciation to the excellent work of Mr. Haseltine, we quote from the remarks of E. V. Lucas. "In a day when, save on the race course, the hunting field and the farm, the traditional Friend of Man, and, for so long, King of the Road, is seldom seen and every moment is being brought nearer to complete supersession by machinery, it is fitting that there should be these monuments in imperishable bronze to perpetuate his form and fame. And it is more than fitting, it is fortunate indeed, that so masterly and sympathetic a hand as Herbert Haseltine's should have come to the modeling."

—J. S.

ART COLLECTORS IN AMERICA

Adolph and Samuel Lewisohn
Are Leaders in Collecting
Art From Two Continents
in Great Modern Works

By RICHARD BEER

Approach any visionary gentleman who holds humanity in the hollow of his hand and he will tell you that organic chemistry plus the machine plus paternalistic governments plus a rising curve of education all spell the end of an era which, three, five or seven hundred years from now, will be regarded simply as another odd stage of development into which the world rolled along about the beginning of the XIXth century. With little or no urging he will

endeavor to trace the growth of that instinct through various American collections which engages us here.

Mr. Sam Lewisohn smiles at the question. "You're getting into something pretty difficult there. People collect pictures for all sorts of reasons,—for the artist's name, in order to keep up with the next fellow, or out of pure vanity. A great deal depends on the background. In my father's case there was the background of Hamburg,—a city of cultured people. His love of pictures and music was already developed when he came to this country sixty-four years ago."

Adolph Lewisohn proved that when he bought Claude Monet's "Seine" in 1885. He had no interest in the theory of painting, but his keen senses re-

painting with music. They are, to me, two distinct forms of expression, and painting has the greater scope,—has a greater power of touching the senses. What music, for instance, can produce the sensation of weight which you get in one of Rouault's pictures? Wagner? Yes, but the sensation is a passing one. You cannot bring a Wagner concert home and hang it on the wall, can you? It is not there day after day to strike your sense of vision like a picture."

Mr. Sam's special interest is in the modern French school. The Americans? Yes, he buys a few,—Demuth, Spencer, Peter Blume, Arnold Friedman. But he feels that the American tradition has never flowered,—that it stopped somewhere on the way. There have as yet been no giants in this country with the possible exception of such chaps as Eakins and Ryder. He explains his

ADOLPH LEWISOHN
Portrait by Harrington MannSAMUEL A. LEWISOHN
Photographed by Blank & Stoller

go on to explain that in the new day which has already dawned around time's corner, capital will be as extinct as the novels of Charles Reade, labor will be reduced to a laughable minimum and the words "Wall Street" will have no connotation whatsoever save for a few dusty philologists who will grow still dustier digging up the precise meanings of such obsolete phrases as "Shorts Covering."

The place of art in this new world has, however, not yet been settled. According to the earlier H. G. Wells, who was frequently right, painting will have ceased to exist. Later voices maintain that it will rise triumphantly to a point where a liberally-educated public will follow the performances of some future Cézanne as intently as they now do those of Equipoise and Babe Ruth. But whichever way the tide turns, we are firmly assured that under the ideal economic adjustments of that distant period, no artist will need the patronage of an Ambroise Vollard or any esthetically-inclined philanthropist.

Well, the visionaries may be right, but in these archaic and unsubsidized days it is principally through the functioning of a complex human passion known as "the collectors instinct" that fine art survives, and it is a sincere

acted to true color and he made his selection on the basis of a sound intuitive judgment. So he bought the Monet,—which took courage fifty years ago,—and it became the corner-stone of his collection.

It grew picture by picture,—a Sisley, a Pissarro, early and late examples of the Impressionists. Renoirs (there are six of them) brought the misty reds and Manet the new quality of emotion. It is difficult to say what these masterpieces may have meant to Adolph Lewisohn,—perhaps a fulfillment of a love for color hard to gratify in a tremendously busy working life.

Therein he differs from his son, whose analytical mind seeks a reason for everything in art. His interest begins, he says, with Monticelli, and he passes rapidly on down from that period to the present, bridging the gap with the names of painters he has admired,—Courbet, Cézanne, Renoir, Van Gogh, Rousseau. He mentions Coublin and Dunoyer de Segonzac favorably, speaks of Georges Rouault in the warmest terms. And from that point on the interview becomes rather startling. For a man of infinite affairs and one who claims to find very little time for reading, Mr. Lewisohn is about as thoroughly documented in the matter of art as it is possible to be. Moreover, he defends his theories with the combined skill of a lawyer and connoisseur.

"I do not believe that one may link

viewpoint patiently and with a disregard for time which more than proves his deep interest in the subject.

"Would you care to see the pictures?"

It is difficult not to, for the house is truly a museum. Strip lights flood a Coublin, Van Gogh's famous "L'Arlesienne" bought at a time when New York was still recoiling from what it considered the enormities of the Armory Show. A small Rousseau hangs against a velvet wall like a patch of pure imagination, and space broods in the long reaches of Georges Seurat's "A la Grande Jatte."

"A man who died too soon," Mr. Lewisohn says.

Gauguin, Matisse, Daumier, Picasso,—the list goes on bewilderingly. You can hardly think of any French or American painter of note for the last century who is not represented by one or more pictures. You will find them all ably and comprehensively catalogued in 1927 by Stephan Bourgeois. You have seen many of them in loan exhibitions and you will see them again.

But it is curious to reflect, reverting to the beginning of this article, that if the millennium of the visionaries had suddenly stalked around the corner in the year 1885, you would never have seen any of them, and while such men as Adolph Lewisohn and his son do the pioneering for the art-loving public of America, let us hope that the arrival of the millennium will be indefinitely postponed.

MILCH EXHIBITS
FIGURE PAINTING

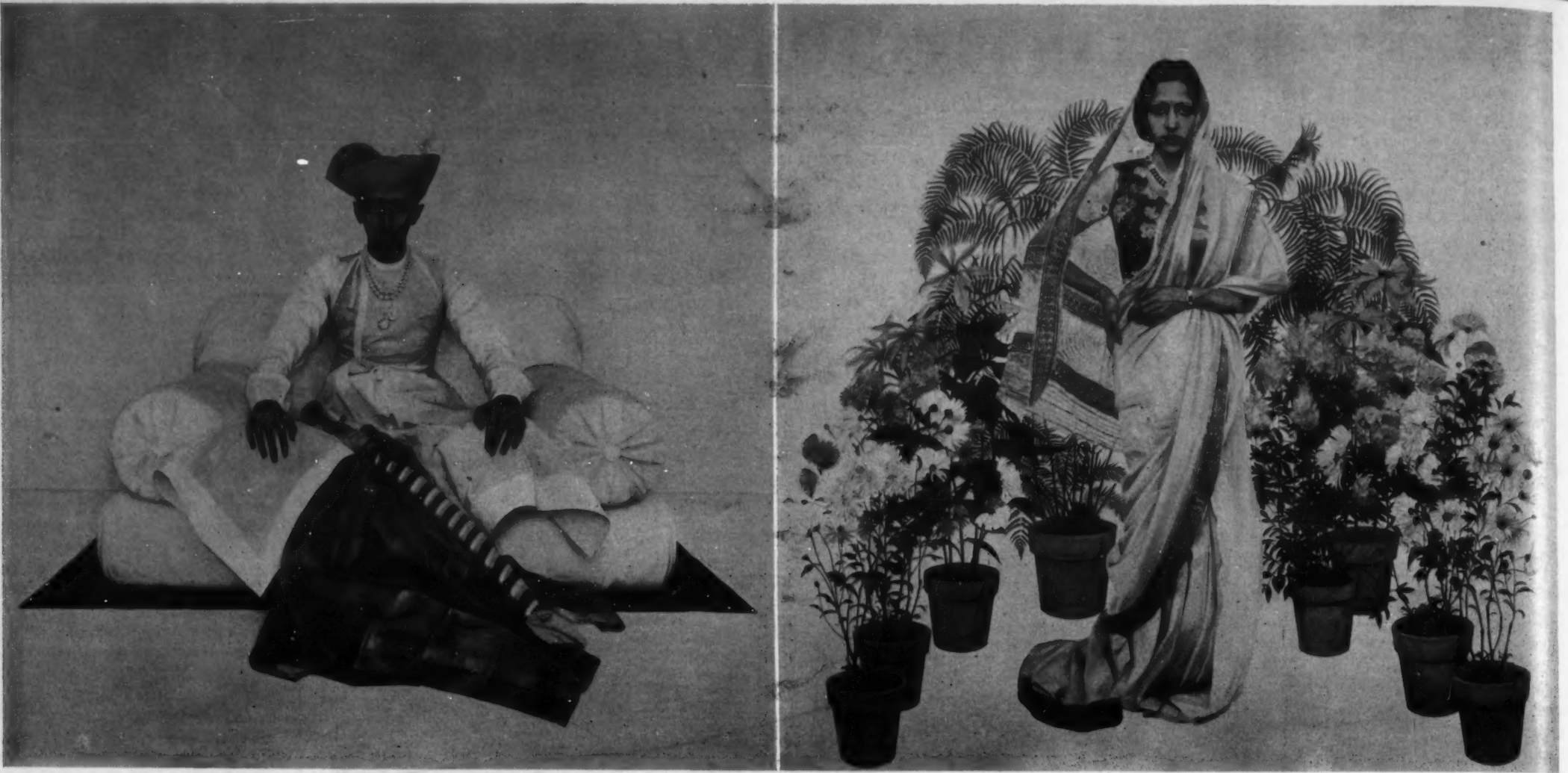
By MARY MORSELL

The contemporary Americans who figure in the current exhibition of figure painting at the Milch Galleries, together with recognized masters of the past century, are naturally subjected to a severe test. But the popularity of the show reveals that there is a genuine demand for just such exhibitions as this, where our natural enthusiasm for all that is lively and contemporaneous is unconsciously leavened by the presence of those who have survived the severe tests of time. Of the XIXth century artists, Eakins is most finely represented by his "Violin Player," which though unfinished, fully reveals his starkly moving interpretation of character. We have here in this somber study in uncompromising browns no romantic musician, but an awkward, repressed American, earnestly intent upon the tones which his sensitive hands are drawing from the instrument. The bent, shadowed head, with its slightly wrinkled brow, does not speak of inspiration, but only of earnest effort. The eyes are closed and it is the hands which are made to speak to us of the essential artist in this lanky, middle-aged man.

Although a very small work, Whistler's "Apple Woman" is also notable. It is most unusual and arresting in the uncompromising realism with which the red-lidded eyes are swiftly chronicled, while the thin lips and the elegant nose proudly standing out from the shrunken face reveal that there was strain of human pity in the Whistler famous for his biting wit. The "Violet" of Sargent also escapes his usual fluency of touch and reveals a genuine desire to make us share with him the serious charm of this little girl, whose questioning eyes must have been most disconcerting to her parents.

In the "Head of a Woman" by Abbott H. Thayer we also find a picked example, in which, freed from the alloy of sentimental or allegorical associations, the austere simplicity of line and character presentation of which this artist was the master is fully apparent. Also notable in the earlier group is an especially lively Duveneck, in which the brushwork has an almost casual vigor. Other works which complete the roster of those who already have an established position in American art include "Little Girl with Big Hat" by Mary Cassatt; the exquisitely painted "Motherhood" by Gari Melchers, upon which we previously commented in our review of the Carnegie International; the endearing "Jean" of George Bellows and a work by Arthur B. Davies, which, though exquisite in its textures, is faintly tinctured with pre-Raphaelitism. By the late George Luks there is an interesting work quite devoid of his frequent careless bravado of brushwork, in which the subdued reddish browns of the figure itself are heightened and accented by the violent brilliance of a parrot's vermilion feathers.

The contemporary group displays a variety of tendencies ranging from the finely painted and modeled "Girl at the Window" by Alexander Brook to rather disappointing examples by Karfiol and Leon Kroll. The sensuous beauty of Simkha Simkhovitch's large canvas has, despite its slight flavor of expert showmanship, a rightness of design and an integrity of craftsmanship that claim one's respect, but the acid characterization of Stephen Etnier's "Cocktail Hour" brings one to an abrupt halt through its merciless vitality of brush stroke. By Maurice Sterne is a characteristic painting of a girl in the palette which dominates his recent work, while other figure subjects by Harry Gottlieb, Louis Rittman, Lucille Blanch, Francis Speight and Maurice Prendergast will undoubtedly claim their quota of admirers.



PORTRAITS OF H. H. THE MAHARAJAH YESHWAMT RAO HOLKAR OF INDORE AND H. H. THE MAHARANEE SANYOGITA HOLKAR OF INDORE

By BERNARD BOUTET DE MONVEL

These interesting works by the contemporary French artist are on view at the Wildenstein Galleries until January 27.

AROUND THE GALLERIES

By JANE SCHWARTZ

After surveying the considerable space devoted to the exhibitions in New York, the reader will seriously conclude that, "It's all there is, there is no more." We feel it our duty to divulge the bitter truth and with due apologies in behalf of the depression (a good old standby) and the season (a still better one) remark that there are ten added shows which one, to be very cosmopolitan, must not overlook. After which, one can only offer the diverse attractions of Mattewan, the coroner or a whiskey straight. Can you still take it?

Gentle reader, for you must be gentle to have remained with us up to this point, let us turn to the subject of art for, according to Ripley's little phrase, believe it or not, that was our primary intention. Weighing the relative merits of a cigarette with the portraits of Stanislaw Rembski during the first half of a Carnegie afternoon, by intermission we had decided on the latter. Scurrying past an usher who bellowed forth, "No smoking on balcony stairs!" as only a Carnegie usher can do, we invaded Mr. Bentley's gallery on the street floor. Anyone who approves of his facial appearance will enjoy being a sifter to Mr. Rembski and the opposite will be true of those who feel jealous of Frankenstein. For this artist achieves striking resemblances in a very fluent style. Among his subjects are Deems Taylor; Mr. Howard Clancy in the role of "Peter Ibbetson"; Professor Adelaide M. Nutting of Teachers College; James Monroe Hewlett, head of the Academy of Rome; Sigismond Stojowski, composer and teacher, and Joseph Haller of the Polish Legion. Distinguished people result in distinguished portraits and vice versa. How is your conscience?

Having enjoyed ourselves tremendously in the Peter Arno show at Marie Harriman's a month ago, we hurried over to the Kraushaar Galleries for a sample of the "Metropolitan Movies" by Denys Wortman of the *World-Telegram*. Imagine our consternation when, expecting a relaxation into laughter, we stumbled out feeling a little sorry and crestfallen. For Mr. Wortman is a sentimentalist, and sentiment is incompatible with the psychology of a satirist. Aside from the fact that they have neither the wit nor punch of an Arno drawing, they just aren't funny. In fact, the impact of his

jokes is very much like a cocktail after a heavy meal—it just has no effect. We summoned a smile at some chorus girl and hobo reflections, but when a child with broom in hand approached the mother who was sobbing out her griefs on the kitchen table and remarked, "Don't cry, be little, and I'll be your mother," we left with an uncomfortable difficulty in swallowing.

To tell the truth, we were still swallowing until the new home of the Kleemann-Thorman Galleries came in view. A splendid group of etchings, including "Midnight Duty," by Eugene Higgins; "The Evening Wind," by Edward Hopper; Albert Sterner's "Watchers" and "The Winter Moon" of R. W. Woiceske, are on view. They divide attention with the paintings of the XIXth and XXth centuries, which in this case are inferior to the group assembled at Milch. Mary Cassatt, Arthur Davies, Child Hassam and Sargent will not gain new supporters from these examples. However, the rogish little urchin in "Baseball Fan" of George Luks, the "Head of a Boy," by Duveneck, Henri's "Hughie the Poet" and a typical scene by Ryder partly redeem this list. One will also find Sterner, Mahonri Young and a Whistler among others. Sculpture by Stirling Calder, of which "Scratching her Heel" is the best, sees the American artist well represented.

The plastic art also receives notice at the Weyhe Gallery which has maintained a rather sphinx-like silence this season as far as exhibitions are concerned. John Flannagan, whom this gal-

lery ranks as "one of the most original and important sculptors in America," simplifies forms with the resulting attainment of "the fusion of abstract design with feeling and representational values." By generalized themes, "he manages to convey to us the essential nature, the significant gesture of an animal, the catness of a cat, the dogness of a dog, the womanliness of woman. He often works on rough field stone, and makes use of weathered surfaces in the carrying out of his conception." In view of a considerable amount of good-looking pieces conveying no expression which we have seen this season, Mr. Flannagan's ventures in the three-dimensional realm may well be appreciated, along with other protagonists of his school.

In a lighter vein are the paintings of Sheva Ausubel at the Delphic Studios. They possess a great deal of charm of a fairy tale quality. A New England landscape under the deft touch of this artist becomes a sort of Nuremberg fantasy in which funny little paths wind away from crooked little houses. Something of a Hansel and Gretel spirit lies in the whimsicalities of her quaint scenery. The Gloucester scenes, simplified but not to their fullest extent, are enhanced by a delicacy of color scheme. Arthur Julien Schneider is at the same time showing a group of his paintings, the best of which are marked by humor such as the cross-section of three telephone booths and "A Question of Fashion." He is better known for his mural work in Newark, being a member of the Fresco Guild. His pal-

ette inclines towards the low in tone and both this characteristic and that of dramatic suspense bear kinship to Eugene Higgins especially in "Ox."

Other exhibits in which one will find appeal are the American Group at the Barbizon-Plaza and A. S. Levenson at

Eighth Street Gallery whom we shall review in the next issue. Robert Emmett Owen is showing his own work in the gallery of the same name while Robert Phillips is featured at Cronyn and Lowndes and Furst and Hamilton at the Arthur Newton Galleries.

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VENTURI'S "ITALIAN PAINTINGS IN AMERICA" REVIEWED

Three Monumental Volumes
With Handsome Illustrations
Are Important Contribution
to Italian Art Literature

By DR. ALFRED M. FRANKFURTER

In view of the dearth of new art literature during the last three years, Signor Venturi's no less than magnificent publication comes as an unusual and welcome enrichment of the field. In three monumental volumes he has reproduced and annotated those Italian pictures on this continent which, he says, "have seemed to me true works of art: that is to say, before each one of them I have felt a moment of enthusiasm." They number six hundred and fourteen.

Now, whether a group so selectively indicated may be called "Italian Paintings in America" without danger of misinterpretation, is a decidedly moot point. Certainly a far less inclusive and, in a way, more definite title for Signor Venturi's work would have been "Some Italian Paintings in America"—it would have conveyed the highly personal process of elimination by which the author arrived at the pictures which he publishes. As, however, the title now stands, it is likely to occasion enough confusion to make one ponder the whole matter of the validity of Signor Venturi's method. Here is a definitely particularized group of pictures—a group which has not the quality of novelty in the shape of unpublished works, nor the quality of documentation in the shape of new facts, nor the quality of completeness in the shape of a catalogue—which, in short, represents no more than the personal impressions of the author gathered in two trips to America: surely there will be many who will doubt that such a publication offers a real contribution to art literature, much less to the history of art. Such critics may justly be answered that the name of Venturi is one to conjure with, that even the most personal impressions of his action will command the earnest attention of connoisseurs here and abroad. Precisely for this reason, and particularly because of its importance in Europe, Signor Venturi's work deserves careful and critical notice from his American colleagues.

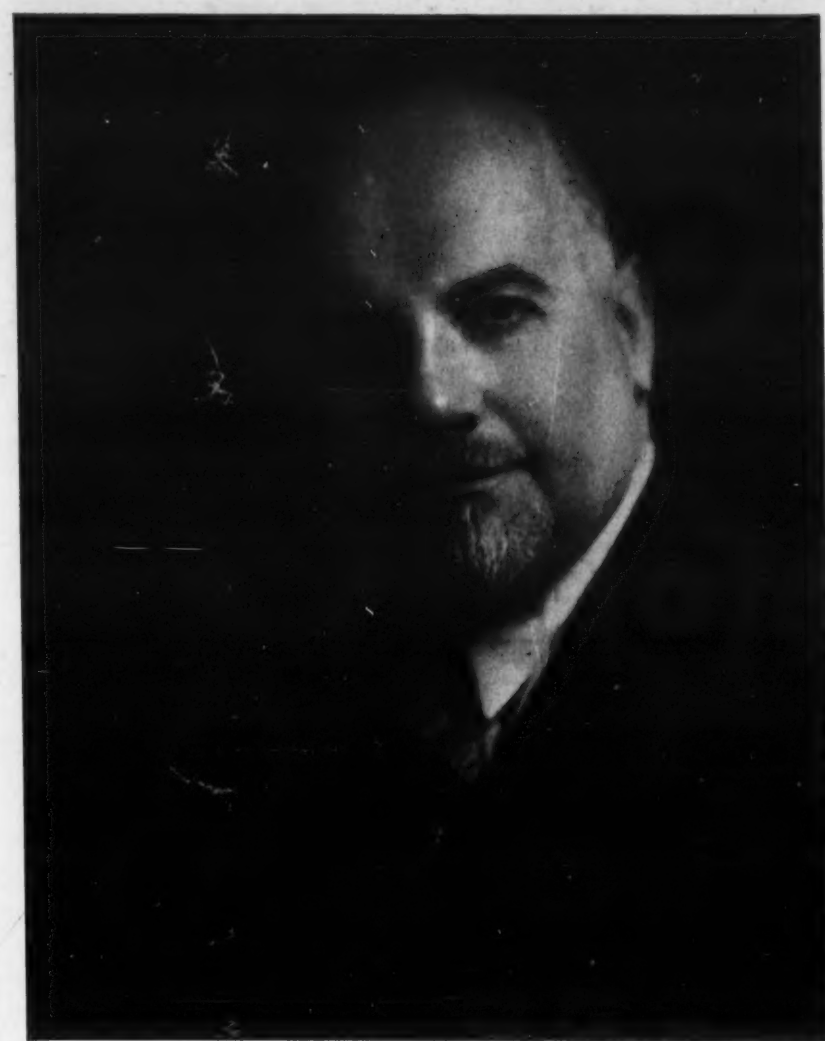
The three volumes, which reproduce each painting on a separate page with the relevant text on the opposite page, are preceded by a brief introduction of some fourteen pages which condenses the extremely interesting general impressions of American art life—creative, education, collecting, museum administration, architecture—which this eminent Italian scholar received, from the United States especially, during his sojourns here in 1929 and 1932. This is a brilliantly written essay on our national characteristics in the

field of art which well deserves to be reprinted in a smaller and less expensive format for the benefit of those who cannot afford the present large edition. It contains references to many aspects of American taste and execution in the plastic arts which have long occupied those interested in the field; these opinions of so cultivated and scholarly an authority are doubtless a valuable contribution to the development of this phase of our national life.

Nevertheless, one must return to Signor Venturi's selection of the Italian pictures in America, for these, after all, make up the book. With the paintings Signor Venturi has selected it is impossible, with minute exceptions, to quarrel on the grounds of quality: nearly each one is an unquestioned masterpiece and there exist only differences of attribution for the reviewer to record. But the paintings Signor Venturi has not selected do offer a strong point of dissension. To be sure, the author's condition that each picture included must have given him "a moment of enthusiasm" automatically excludes any factual criticism; yet it is difficult to refrain from purely suggestive comment.

One must, for example, point out that despite Signor Venturi's extensive travels in this country, which carried him as far west and south and north as Pasadena, Kansas City, Minneapolis respectively, his book does not contain a single painting from the Walters Gallery in Baltimore, from the Ringling Gallery in Sarasota, from, among many others, the private collections of Mr. Max Epstein in Chicago, of Mr. Jacob Epstein in Baltimore, of Mr. Frederick J. Fisher in Detroit. A second instance: from another private collection in New York, that of Mr. Samuel H. Kress, which comprises one of the most important groups of Italian pictures in this country, Signor Venturi has published seven examples, leaving unexplained his lack of "enthusiasm" for at least thirty further acknowledged masterpieces, among them great works by such masters as Andrea di Bartolo, Carpaccio, Giorgione, Francia, Montagna, Piazzetta and Pinturicchio. Thus, if one is to take the author to task for his so personalized selection, it is really in the matter of these and other serious omissions that one must do it, for it is here that the book loses its character as a scientific contribution and becomes no more than an aesthetic chronicle.

To turn, however, from the negative to the positive, there is no doubt that Signor Venturi's book is, like that of Dr. Valentiner on Rembrandt, a vital document of the American collector. And if Dr. Valentiner has carefully catalogued every single painting by his master in this country, even Signor Venturi's six hundred and fourteen random examples are no less amazing a tribute to the progress of



LIONELLO VENTURI

American acquisition of works of art. One gleams from the pages of *Italian Paintings in America* the slow beginnings of connoisseurship in this country during the XIXth century, starting with the importation of the Jarves Collection to New Haven, continuing through the enthusiastic efforts of the thinly spread early collectors like Henry O. Havemeyer, Mrs. Jack Gardner and James G. Johnson, until the rich era of the 'twenties with its collectors of practically unlimited resources springing up throughout the country. It is hardly less interesting to compile a few statistics from the ownership and location index of Signor Venturi's book, for which there is scarcely space here, except perhaps to mention that the two leaders are the Metropolitan Museum of Art with fifty-nine examples, and Lord Duveen with fifty-eight items, with the nearest others considerably behind.

The changes in attribution proposed by Signor Venturi are numerous, and in several instances the present ownership of certain paintings furnishes a news item. Although exigencies of space forbid a thorough digest of such information, this review would be incomplete without noting that of major importance. In the category of new ownership, one notes with interest that the exquisite "St. John" by Domenico Veneziano has now passed, like so many other paintings of the Carl Hamilton Collection to which it belonged, into the possession of Lord Duveen. Again, one sees that the Desborough Raphael, despite the many rumors of its sale, still remains in the ownership

of Lord Duveen. Finally, it is a matter of note that practically none of the paintings shown in the famous Duveen Italian Exhibition in 1924, and they are included in Signor Venturi's book with but two exceptions, have changed hands since that time—surely a remarkable commentary on the growing stability of art ownership in this country.

Among the re-attributions, one of the most important is Signor Venturi's disagreement with Dr. Offner concerning the "Master of the Fogg Pietà," whose "Pietà" in question, at Cambridge, he now proceeds to give to a new "Master of Emilia," arguing, one fears without much conviction, against the Florentine origin of the painting as propounded by Offner. To give, as Signor Venturi does, the two saints from the same hand at Worcester to an Emilian master, hardly seems supportable, for in these, even more than in the Fogg picture, the Glottisque character of the painter is clearly manifest.

Other changes in attribution involve the Duccioesque Madonna in the Philip Lehman Collection which Berenson gives most convincingly to the gradually more lucid personality of Ugolino, and which Signor Venturi returns to the old all-inclusive *oeuvre* of Segna. Then, in the same collection, a correct reassignment of the Jacopo di Clione to Andrea Oragna.

Signor Venturi's grouping of the three Florentine female profile portraits in the Lehman, Bache and Gardner Collections under the authorship of Uccello is especially inter-

esting in view of Offner's recent article in the *Burlington Magazine*, in which he so convincingly refers to the Master of the Castello Nativity as the certain author of this group which has so long puzzled scholars and has caused a wandering from one possible master to another. I note only, after a careful re-examination of the painting itself, that of this group, the Bache profile is not by the same hand as the two others, and that, in fact, it doubtless is the work of Uccello as Signor Venturi suggests, after comparison with "the profile of the youthful warrior in the National Gallery 'Battle.'" But the Lehman and Gardner pictures do belong to the Castello Master as assigned by Offner; to which I would add the profile given to Pollaiuolo in the Frederick J. Fisher Collection in Detroit (not included in the Venturi book).

Another change in attribution by Signor Venturi of more than passing interest is that of the female portrait given to Mainardi in Mrs. Charles Shipman Payson's collection, which this reviewer reattributed to Domenico Ghirlandajo (*The Antiquarian*, November, 1931), especially on the basis of a highly similar drawing by Ghirlandajo in the Uffizi. Signor Venturi now attributes the portrait to Piero di Cosimo, a proposal which seems unsustainable when one compares, for example, the picture's hard fresco quality to the liquid figures of Piero.

There are many other re-attributions which Signor Venturi makes, most of them less startling and many which are doubtless acceptable but upon which the writer does not feel free to comment without again seeing the paintings themselves. Among the later Italian masters, however, there is one theory of Signor Venturi with which this reviewer feels compelled to disagree, and that is the effort to reconstruct the personality of Domenico Tiepolo to a great figure and subject painter of almost equal stature with his father, Giambattista. If one considers the always agreeable, but generally effete, Rembrandtesque bust and half-length portraits known to be the work of Domenico, the attribution to him by Signor Venturi of such great figure paintings as those in the museums at Kansas City and Philadelphia seems rather unreasonable. Domenico was never more than a capable technical assistant to his father, as the former's portraits indicate; the Kansas City and Philadelphia pictures are from the hand of the master who planned and gave body to the great Würzburg frescoes, not from that of the assistant who worked to finish them.

In closing, this reviewer can only hope not to have given an impression of small focus by the prominence of an occasional correction. To leave no doubt in the reader's mind, it is stated emphatically that Signor Venturi's great work is the most important contribution to the literature of Italian paintings in America of the last decade, and that as such it demands the respect and study of every person concerned with this field of art. The writer, for one, offers unstinted thanks to Signor Venturi for the pleasure his work has given in leading one before so many great Italian pictures on this continent, and the manner in which he has for all time, so to speak, gathered them under one roof.

The volumes are published by U. Hoepli, Milan and E. Weyhe, New York, and are priced at \$60.

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FLAYDERMAN ANTIQUES IN NOTABLE SALE

New Auction Galleries to Sell
Items of Notable Provenance
From Flayderman Collection
of Early American Antiques

The roster of the New York auction houses receives a major addition with the opening of the Fifty-seventh Street Auction Galleries, Inc. Occupying the entire second floor of the Fuller Building, 41 East 57th Street, the new galleries will be devoted to the dispersal of antiques and objects of art of all periods and provenance. The initial offering will be a notable event of the season, comprising the collection of American antiques formed by the well known connoisseur in this field, Mr. Benjamin Flayderman. These will go on view Sunday afternoon, January 21, when the first opportunity to view the galleries will be given the public. The sale is set for January 25, 26 and 27.

Such a collection as the present one constitutes a most auspicious offering for the first sale to be held by the new galleries, which will undoubtedly create a wide and keen interest. The firm of Flayderman has long been famed for its high standards of quality—a reputation based on the scientific searching methods of the founder, Mr. Philip Flayderman, and sustained by the activity of his son, Benjamin, the present head of the house. Thanks to painstaking research, many notable pieces of the finest native craftsmanship have been traced back to the early colonists, while added interest and importance are derived from association with distinguished leaders of our country. The Flayderman collections have always been outstanding for the number of specimens bearing makers' original trade marks and have consequently provided a great deal of datable material from which valuable conclusions as to the whole scope of early cabinet-work in this country have been derived. The fame of the old King Hooper Mansion at Marblehead, Mass., where Mr. Flayderman maintains a veritable museum, is sufficiently well known not to call for further comment.

General indications as to the remarkable offerings of this dispersal, which naturally includes pieces to appeal to all types of collectors, may be made from a citation of a few of the featured pieces which include a set of nine Hepplewhite chairs, formerly in President Washington's New York office; a bombé mahogany chest-on-chest, circa 1760, once owned by the late Judge Soule of Boston, and an important representation of the much sought Salem examples with characteristic McIntyre carvings. Collectors in search of choice highboys will also find a most interesting group, while among the secretaries there are some exceedingly handsome specimens with the carefully pigeonholed interiors decorated with carving, in which the craftsmen of the era delighted to display their skill and invention. The group of wing chairs is likewise notable, and its offering of the Queen Anne and Chippendale types is especially good. The silver, in addition to some Paul Revere examples, includes a small group of Van Winkle heirlooms, which are referred to later in this article.

Turning to the discussion of a few of the individual pieces of outstanding character, one notes first a bombé mahogany chest-on-chest, circa 1760. This piece has a distinguished provenance in keeping with the high quality of the Flayderman collection. It was originally the property of Dr. Gideon L. Soule, who was the head of Phillips Exeter Academy from 1838-73. From him it passed in direct line to the late



CURLY MAPLE CHEST ON CHEST EARLY AMERICAN, CIRCA 1775

A feature of the sale of early American antiques from the Benjamin Flayderman collection to be held at the new Fifty-Seventh Street Auction Galleries, Inc., 41 East 57th Street, on January 25, 26 and 27.

Judge Soule, a Supreme Court Judge of Massachusetts, and he, in turn, willed it to a member of his family, from whom it was purchased by Mr. Benjamin Flayderman. Dr. Gideon Soule belonged to an old Boston family, a branch of which has been traced by an expert genealogist to an ancestor who came to this country on the Mayflower. A royal line has also been indicated in the tracing of this family, showing its connection with European families of high birth.

The dignity and assurance of aristocracy characterizes this handsome piece, revealing the high level of inherited culture and refined taste of first families in the time of its fashioning. The lower portion gives evidence of the strong Chippendale influence which was popular in England at the time and naturally penetrated to America, while the upper section of the piece is marked by the modifications of this style which our native craftsmen saw fit to introduce. The fluted pilasters lend a graceful height to the chests, balanced by the solidity of the simpler lower part, and the broken arched pediment affords an upward lift. The skill with which the designer of this piece has related the rectangular simplicity of the upper section to the gently swelling form of the lower part of the body is especially indicative of its high quality. The details of the cabinet work to

be found in this piece are also distinguished. The small urns at the side of the pediment, the delicately twisted flame motif in the center, the fan carving in the uppermost drawer and the delicately executed shell centering the scalloped apron, all reveal that patient application to the perfect finish and individuality of every detail, characteristic of truly fine furniture making. The original brasses and fine patina contribute an added richness to the piece, the former also enhancing the architectural proportions of the whole, which displays perfect balance.

A set of seven Hepplewhite side chairs and two armchairs, dating from 1785-90, is accompanied by an affidavit from their previous owner, giving evidence of the history of these pieces. Originally in the study of General Washington in New York, the chairs were transferred to the Governor's Mansion in Albany when Washington moved to Philadelphia. On the redecoration of the Governor's mansion, the chairs were purchased by Colonel Nicholas Van Alstyne, a famous Revolutionary war officer on the staff of General Herkimer and the great-grandfather of the owner of the chairs from whom Mr. Flayderman purchased them. In style this important set of chairs finely reveals the American treatment of Hepplewhite design, achieved with a distinction which clearly indicates that they are the work of a master craftsman of that period still working in the English tradition. The shield-shaped

back is especially graceful in its delicate outlines, while the openwork splat, with its interlacings of draperies and leaf motives, has been designed with a strength that has defied time despite its apparent fragility. A similar example of this type of chair is to be found in the collections of the Metropolitan Museum, with the one difference that the Flayderman specimen has a slightly flared leg. All the features indicate a New York provenance for these rare chairs, of which perfect proportions are one of the outstanding qualities.

Some especially choice maple specimens are also a notable feature of the dispersal. Chief among these is a curly maple chest-on-chest of beautiful proportions and characterized by great simplicity of ornament. The arched pediment, with its double moulding, is finished in the center with two finely carved rosettes, flanking a small fluted motif. The body, supported by simple bracket feet, depends almost solely for its aesthetic appeal upon the variegated graining of the wood and on the fine design of the brass escutcheons and handles which ornament the drawers.

In a group of early American bedroom furniture there are also pieces of a quality to appeal greatly to our many enthusiastic collectors in this field. Of especial refinement of proportion and carving is a four-poster canopy bed with straight, plain headboard and end posts with fluted end supports held by slender vase motives. Also to be found in this same ensemble are a fine highboy and a lowboy with scalloped aprons, further illustrating the simplicity of style so much sought by present day collectors of early American furniture. Among the smaller pieces in maple one notes especially an armchair upholstered in chintz, a stool with finely turned legs and stretcher and a little bedside table with straight, tapering legs.

Typical of the high quality of the walnut specimens is a charming Spanish foot dressing table, circa 1750, which we illustrate in this issue. Of the many handsome Sheraton pieces, attention should be called especially to a rare small-sized cupboard in which selection of richly grained wood seems to have received especial attention from the maker. The slender legs of this piece are of characteristic type, fluted and tapering towards the feet.

A great variety of the most sought types of Sheraton, Hepplewhite, Chippendale and Adam specimens are to be found among the mirrors. In the latter category we may mention especially a handsome example with laurel carved moulding, surmounted by a painted glass panel with a figure of Ceres framed in carved wheat motives ending in a bow knot.

A number of pieces in the dispersal will undoubtedly attract especial interest because they formerly belonged to the Van Winkle family, who together with the Sips were intimately connected with the early history of Jersey City, Passaic and Paterson and settled extensively in Bergen County. Among these items are silver spoons with family initials and an early American coverlet with the inscription, "Cornelius van Winkle, July 4, 1834." It is amusing to note, in this connection, that Cornelius van Winkle was the publisher of Washington Irving, and, according to family tradition, the title of the famous Rip van Winkle story came about in the following manner: The famous author, on a visit to the offices of his publisher, found van Winkle asleep in his chair. He was at that time in the midst of his now classic story, but still without a title. Suddenly, standing and gazing down at the sleeping publisher, an inspiration came to him, and he decided to call the main character in his story "Rip van Winkle."

The children's furniture, dolls and dolls' furniture of early American times always exercise a special fascination for this age both because of their quaint beauty and their power to recreate the spirit and atmosphere of a bygone age. Mr. Flayderman has a delightful group of such pieces, including hooked rugs especially designed for the nursery, little wing and Windsor chairs, miniature bureaus, cradles on rockers and a number of the rather serious visaged dolls which were undoubtedly as dear to their owners as the elaborately dressed and highly perfected types of today.

The sale will be conducted by Mr. Frederick Wandell.

PLAN FOR PUE
Editor, THE ART
20 East 57th Str
New York City.

Dear Sir:
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PLAN FOR PUBLIC WORKS OF ART

Editor, THE ART NEWS,
20 East 57th Street,
New York City.

Dear Sir:

The widespread dissatisfaction of the artists with the present administrative policy of the Public Works of Art Project, and the apathy of the public towards it, make desirable the consideration of an alternative plan in the interest of both public and artists.

It is apparent that the fundamental fault of the present policy is the assumption that the same procedure can be used on art projects as is used on projects involving the purchase of labor and materials having definite market prices.

Current art has no definite market price. There exists no method nor au-

thority generally accepted for arriving at a market price, nor at any basis for value either aesthetic or utilitarian. Current art is worth what the buyer will pay for it on his personal judgment.

In such a situation it is obviously prejudicial to the public interest for public officials to use their own judgment or that of any other person or group less than the majority of the public. The only consistent and proper procedure is for the public to decide for itself by majority opinion upon any Public Works of Art projects and upon the artists to execute them.

Direct majority action is the simple solution of an otherwise insoluble problem. It is practical and feasible. The natural procedure would be for a local public to vote upon a local project after being familiarized with the de-

tails by display of plans, sketches, models, etc., in open competition. These displays should be supplemented with postings of reproductions, and their circularization to voters. The press, and public and private organizations such as museums, schools, libraries, Chambers of Commerce, clubs, merchants, etc., will cooperate for publicity and voting facilities, minimizing or covering the cost of operation of a local project's administration. Successful competitions in local projects may be the finalists in national competitions.

Such projects should go further than the decoration of public buildings. They should encourage the circulation of easel art in homes through a subsidized but eventually self-supporting rental or joint ownership system; the painting of official group portraits,

memorization of historic landmarks in paintings and etchings, the use of sculpture and bronze in public memorials on a larger scale; traveling exhibitions of art work through hospitals and other public and private institutions, etc.

The advantages of direct public action include: Fair play for all the artists. Fair play for the public, because majority opinion will best guarantee permanent investment value, as is historically proven; those art masterpieces which have longest withstood the test of time are the ones in which general public opinion and the best critical opinion meet; the populace of Greece had a direct voice in the Public Works of Art of their best periods, and their choice has been proven sound. A really public art appreciation will evolve through direct action and re-

sponsibility, and will develop a native art idiom really American, really of the people, which in turn will create basic aesthetic values and allow of a code for art, stabilize market values, and eliminate the rackets which are degrading art today. It will develop a permanent governmental support for art and artists upon a practical basis of social utility.

These suggestions for a practical plan for Public Works of Art are offered out of practical experience both as an artist and art business manager. Operating rights in the plan will be released to the proper authorities upon application.

JOHN HENRY WEAVER,
355 West 53rd St., New York
Founder and formerly General Director of Art Interests, the Artists' Co-operative.

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TREASURES OF CARNIOLA

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Sale, January 26

A remarkable collection of prehistoric finds from Carniola, excavated by Her Highness the late Duchess Paul Friedrich of Mecklenburg, née Princess Marie of Windischgrätz and sold by order of her daughter, H. H. the Duchess Marie Antoinette of Mecklenburg, will go on exhibition at the American-Anderson Galleries today, prior to dispersal the afternoon of January 26. Approximately thirteen hundred tombs were excavated, and the results comprise the grave material of more than one thousand individual burials. The catalog, compiled under the direction of Dr. Adolf Mahr, Keeper of Irish Antiquities in the National Museum, Dublin, contains numerous articles by experts on the subject and includes some twenty thousand bronze and iron objects illustrating the development of civilization in the southeastern region of the Alps during the Early Iron Age of Europe.

Carniola is approximately two hundred miles southeast of Hallstatt, in upper Austria, and no civilization in prehistoric Europe north of the Alps is considered to have been of such importance as the Early Iron Age civilization of approximately 800 to 400 B. C., which is known as the Hallstatt civilization and which immediately preceded the second prehistoric Iron Age. Ten years were occupied in the work of excavation, begun in 1905, after an exclusive license had been granted by the Emperor of Austria to the Duchess. She received financial aid from the Kaiser, as well as many letters of encouragement written in his own hand, which will be placed on exhibition with the Mecklenburg collection. The existence of the collection has been known to only a few outside of the former court circle of Central Europe and the more erudite students of archaeology.

This catalog is believed to represent the largest archaeological collection in private hands, and its dispersal is a matter of prime importance in view of the fact that European governments now have restrictions on excavation and the exploitation of such excavated material is rigidly prohibited. The thousands of items which make up the collection include shields, helmets, swords, knives, spear heads, lance heads, axes, horse trappings and other pieces from the graves of men, and spindle-whorls denoting the burials of females. The vast array of fibulae (brooches), bracelets and other ornaments do not necessarily connote female ownership, as such ornaments were worn by both sexes. The weapons and the horse trappings were for the warriors. Articles of personal adornment, in addition to fibulae and bracelets, include armlets, pendants, earrings, ankle rings, long pins and belts and belt-plates. Beads represent an astonishing variety, including bone, amber and glass, the latter in various colors and in white, coming from graves of men, women and children. Unique specimens of pottery, a small bronze sepulchral vessel and a beautiful clay cup are of great interest. Two important examples of the situla (ceremonial pail) include the Watsch situla of beaten bronze.

The dispersal of the Mecklenburg collection was originally planned for last autumn, but its postponement until January was compelled by the time required for the scientific and thorough compilation of the catalog, the illustrations of which are in color and reproductions of pen-and-ink and water-color drawings made by experts abroad.

HUGHES LIBRARY

Now on Exhibition
Sale, January 25, 26

The library of Mrs. Henry D. Hughes of Philadelphia, to be sold by her order at the American-Anderson Galleries, the evening of January 25 and afternoon and evening of January 26, following exhibition commencing today, comprises fine bindings, including superb signed examples by T. J. Cobden-



IMPORTANT WATSCH SITULA OR BRONZE CEREMONIAL PAIL.
Included in the dispersal of "Treasures of Carniola," excavated by H. H. the late Duchess Paul Friedrich of Mecklenburg, which will be offered at the American-Anderson Galleries on the afternoon of January 26.

Sanderson; books illustrated by Cruikshank, Rowlandson, Alken and other prominent English illustrators; literature relating to the fine arts; French illustrated books; and first editions and other important books, as well as an interesting group of autograph material and fine bronzes of Lincoln and Napoleon.

The Cobden-Sanderson signed bindings include copies of William Morris' *Love Is Enough*, Coleridge's *Sybilline Leaves*, James Russell Lowell's *A Year's Life* and Tennyson's *Poems by Two Brothers*. Other important items in the catalog are a fine series of colored plate books; first editions and autograph manuscripts of Walt Whitman, Oscar Wilde, Lafcadio Hearn and William Morris; a XVth century Flemish illuminated manuscript Book of

Hours; autographs of Napoleon and members of his family, and many other documents of historical importance, pertaining largely to the French Revolution.

CARNEGIE SHOWS
MELCHERS' WORK

PITTSBURGH.—A memorial exhibition of paintings and drawings by the late Garl Melchers is now on view at the Carnegie Institute in Pittsburgh, according to an announcement made by the Fine Arts Department. Included in the show are approximately sixty-three oil paintings and forty-six drawings, watercolors and etchings.

RECENT AUCTION PRICES

WALTERS ET AL.
FURNITURE

American-Anderson Galleries, Inc.—A grand total of \$74,495 was realized from the sale on January 11, 12 and 13 of period furniture, paintings and objects of art from the estate of the late Henry Walters, sold by order of the Safe Deposit and Trust Co. of Baltimore; from the estates of William D. N. Perine, Alfred Seligsberg and Charles A. Schieren, sold by order of the executors; from the collection of Mrs. H. K. Stokes, sold by her order, and from other sources. The following high prices were obtained in the dispersal:

- 292—Romanesque stained and painted glass panel—French, XIIIth century; M. V. Horgan, agt. \$ 600
- 529—"Virgin and Child"—polychromed stucco bas relief—Antonio Rossellino, Florentine: 1427-1478; K. Gratrix 2,100
- 531—"Adoration of the Infant Christ"—glazed terra cotta haut relief—Luca Della Robbia, Florentine: 1400-1482; K. Gratrix 1,150
- 533—"Adoration of the Shepherds"—Barend Van Orley, Flemish: c. 1485-1542; H. H. Grinnell 3,200
- 534—"The Annunciation"—Stefano Di Giovanni (called Sassetta), Sienese: c. 1392-1450; R. W. Donovan 2,600
- 535—"Madonna and Child"—Master of the Gothic Buildings, Florentine: XVth century; R. W. Donovan 2,600
- 536—"Madonna and Child and Two Angels"—Matteo Di Giovanni Di Bartolo, Sienese: c. 1435-1495; K. Gratrix 3,500
- 538—"The Agony in the Garden"—glazed terra cotta altarpiece—Giovanni Della Robbia (Atelier of), Florentine: 1469-1529; Trustees of Walters Art Gallery 7,600
- 543—"The Bronco Buster"—bronze group—Frederic Remington, American: 1861-1909; K. Gratrix 2,100
- 544—"The Rattler (A Snake in the Path)"—Frederic Remington, American: 1861-1909; K. Gratrix 1,500
- 555—"Rare Queen Anne (or early Georgian) silver chandelier—Irish, dated 1742; Robert Ensko. . . 1,800
- 597—"Important Brussels silk-woven verdure tapestry—circa 1700; W. W. Seaman, agt. 1,200

ARLISS, ARMITT BROWN, ET AL
ETCHINGS

American-Anderson Galleries, Inc.—The sale of etchings, engravings and color prints from the collections of Mr. and Mrs. George Arliss, Hollywood, Calif., Mr. Armitt Brown, Southern Pines, N. C., and Mrs. Ira Davenport, New York, and other properties sold by order of the various owners on January 11 and 12, brought a grand total of \$18,036. Whistler's "The Beggar," which was sold for \$550, realized the highest single price in the sale.

BURLINGHAM PAINTINGS

American-Anderson Galleries—The sale of paintings from the estate of the late

Hiram Burlingham, held on January 11, realized a total of \$27,770. We record below the principal prices obtained in the dispersal:

- 14—"Abraham Lincoln and His Son, Tad"—Francis Bicknell Carpenter, A. N. A., American: 1830-1900; H. Erskine \$ 750
- 35—"John Rush"—John Neagle, N. A., American: 1796-1865; Chester Dale 750
- 54—"James Tilley"—John Singleton Copley, R. A., American: 1737-1815; Clarence Dearden 3,100
- 60—"Nathaniel Rochester, Founder of Rochester, N. Y."—John James Audubon, American: 1785-1851; Chester Dale 1,200
- 61—"Abraham Lincoln"—James Read Lambdin, American: 1807-1889; M. V. Horgan, agt. 850
- 62—"Col. Abraham De Peyster, Mayor of New York"—Evert Duyckinck, 3rd, American: 1677-1727; G. L. De Peyster 2,500
- 72—"Gov. Gideon Tomlinson of Connecticut"—John Trumbull, American: 1756-1843; H. Grinnell 750

ANNUAL EXHIBIT
IN PALM BEACH

PALM BEACH.—The second annual national exhibition of paintings and etchings, organized by the Palm Beach Art Center, will be held from January 29 to March 26. The exhibition will be comprised of the works of professional artists and will contain only original works which have not been exhibited in Palm Beach prior to the dates of the show. Artists may submit as many as six paintings and an unlimited number of etchings. Assurance of display of at least two works of each exhibitor is guaranteed, although the character, size and color scheme of each example will influence the hanging committee to some extent in its choice of paintings to be shown.

Seven prizes will be awarded by a jury consisting of Frank Gary Macomber, Henry Candler, Robert N. Addams, C. Percival Dietsch, Frank C. Von Hausen and Nunzio Vayana. The Consultant Jury of Awards Donors of Prizes includes Mrs. Lorenzo Woodhouse, Mrs. Alfred Kay, Mrs. Henry A. Bemis and Dr. Daniel J. McCarty. Further details regarding entries and conditions may be obtained from the Palm Beach Art Center, P. O. Box 1013, Palm Beach, Florida.

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RECENT ART BOOKS

ENGLISH PAINTING

By Charles Johnson

Published by G. Bell and Sons,
Price, 15/-

A survey of English painting, from the VIIIth century to the present day, written recently by Charles Johnson, official lecturer at the London National Gallery, is of particular interest and value at the moment, in view of the opening today of the Burlington House Exhibition. This book, which is of ordinary novel size, presents the amazing feat of covering in three hundred and thirty-three pages the whole period of painting in England from the Lindisfarne Gospels down to present times. It owes its undoubted success to excellent organization. Beginning with the linear style of illumination, current from the VIIIth to the XVth centuries, Mr. Johnson follows this up with the development of portraiture in the Tudor and Stuart periods as well as in the XVIIIth century. Next he considers landscape art of the XVIIIth and XIXth centuries, to which a major section of the book is rightly devoted. Blake and his circle, Stevens, Watts and the Pre-Raphaelites come up for attention, to be followed by the inevitable reaction of Impressionism. Discussion of recent movements in painting completes the wide range of subject matter.

Mr. Johnson employs a careful method in the analysis of the work of each artist. He sets him first securely in the art movement to which he belongs, and then places that movement in relation to previous European as well as English art. He tops this off with pointing out the influence, if any, which the artist exerts in turn on his successors. Next are presented the essential facts concerning the artist and his surroundings, his training and friends, and these are followed up with an analysis of his work in some detail. This consists, in the main, of objective description and technical comments, the writer's main interest being to outline what the artist has tried to do, and measure his attainments by his success in this endeavor.

One finds here no glowing phrases but simply a clear exposition of what the author considers pertinent facts. These are not illumined by any broad consideration of the psychological factors involved, nor is any estimate made as to what is most worthwhile in English art—both of which facets of criticism are so admirably exemplified by Mr. Herbert Read in the *Burlington* article, which was re-printed in part in the December 30th issue of *THE ART NEWS*. In fact Mr. Johnson surveys the whole of English art in an amazingly



"FLOWERY STILL LIFE"

Included in the exhibition of the artist's work now on view at the Brummer Galleries.

By LEON HARTL

dispassionate manner. One gathers that he genuinely enjoys the work of the early illuminators while it is plain that he gives the palm in portraiture to Gainsborough and Reynolds, to whom he devotes the most detailed notice. He comes down here and there on an artist for weak execution but for the most part is extremely tolerant of a wide variety of treatment.

The chapters on English XVIIIth and XIXth century landscape art constitute a valuable survey, laying a just emphasis on many of the lesser known artists. In the case of Turner and Constable, however, the importance of their experiments and consequent influence on the development of French art, is somewhat lost in a mass of technical and descriptive data. Mr. Johnson is dominated by events and does not question why certain developments took place. Limitations of space and concentration on artists who themselves exerted a strong influence on others have led him to do somewhat less than justice to certain great creators. A striking example is that of Gauguin and Van Gogh to whom he refers, the first as a "pleasing decorator" whose work has had "little influence" and the second as "in spite of the profundity of his feeling for texture and color, having but few followers." To Cézanne he pays more attention since a whole school of painters claim him as their inspiration. A good deal of discrimination is demanded of a reader, no attention whatever being drawn by the author to the orgy of bad taste in which the Pre-Raphaelites indulged—a point justly emphasized by Mr. Read. The most amazing aberration, however, is the comparison of these brethren with the French Impressionists, which runs

as follows: "Seurat aimed at and achieved simplified solidity; and here is the difference between the Pre-Raphaelites and the painters of the new movement, their aims are alike in being structural—where those of the Impressionists are merely visual; but Holman-Hunt, because of the very thoroughness with which he explained details of structure, never quite attained the complete roundness behind and in front that is seen in Seurat's simplification of forms." Mr. Johnson would seem not to understand too well the modern French contribution to art.

One artist whom the writer unqualifiedly endorses is Alfred Stevens whose genius, he feels, has not as yet received general recognition. He says of him, "If several of his contemporaries have more original ideas to express, Stevens excelled them all in the means of visual expression. For he was not only a great sculptor, architect and decorator but the surest draughtsman and the most skilled painter of his period in England." Coming to the work of contemporaries Mr. Johnson discusses impartially Philip Wilson Steer, one of the chief leaders of the new English art club. Another member of the same club is Sir Charles Holmes to whom he also devotes a good deal of attention. But the artist for whom he has the most unqualified praise is Sir George Clausen. Of his work he says "more than of any other living painter it is safe to prophesy a continued fame rising above all changing fashions. The art of other men may live; that of Clausen will live."

Among the portraitists he naturally deals with Ambrose McEvoy, Walter Sickert, Augustus John, etc. Listed with the new movements Mr. Johnson

has C. R. W. Nevinson, Paul and John Nash, Henry Lamb and Stanley Spencer. In connection with the latter's "Resurrection" the writer takes one of his few slams by saying in conclusion that when the expected event occurs he hopes that the figures will be given more beautiful forms.

Mr. Johnson's contribution is indeed that of a masterly marshalling of data covering the whole field of English art in the shortest possible space, and as such is an invaluable introduction to the subject. On the whole, the work has somewhat the character of speed writing, invaluable to the intelligent reader but a useless instrument to the person without a sense of context.—L. E.

THE FAIRY ALPHABET By E. MacKinstry Publisher, Viking Press Price, \$1.50

This is the alphabet "as used by Merlin" and identifies each letter with the well known fairies of standard works. There are Ariel and Caliban from Shakespeare's *The Tempest*, and Oberon, Titania, and Puck from his *A Midsummer-Night's Dream*, Undine from the work of De La Motte Fouque, and Kilmeny from James Hogg's poem. It is supposed to be a *Who's Who* of fairyland about the things young children should remember when they grow old enough to read the books. Each letter is illustrated by an elaborate full page drawing by Elizabeth MacKinstry who has also written a line of verse for each picture.—J. G.

PWAP PROJECTS IN NEW JERSEY

NEWARK.—Miss Beatrice Winsor, who recently accepted chairmanship of the subcommittee for Northern New Jersey of the Public Works of Art Project, announces the personnel of the committee that will work with her in directing the expenditure of federal funds for the employment of unemployed artists and the creation of works of art for public buildings in this region.

The men who have accepted places on the subcommittee are well known throughout the state for their interest and activity in art matters:

Arthur F. Egner, of South Orange, lawyer and President of the Newark Museum Association.

E. C. Lindeman, of High Bridge, publicist and author of numerous books including one on "The Meaning of Adult Education."

William S. Hunt, Editor of the Newark Sunday Call, and Trustee of the New Jersey Historical Society.

Beatrice Winsor, Chairman, Librarian of the Newark Public Library and Director of the Newark Museum.

The committee met for the first time at the Newark Museum at noon, Friday, January 5, and considered the requests for public art works made by various towns and counties of northern New Jersey as well as qualifications of the artists which have made application. The projects had come in response to letters of invitation sent by Miss Beatrice Winsor, chairman of the Subcommittee to the mayors of fifty towns in this district.

The community projects for which requests were made are as follows:

Newark—Murals for the public high schools; murals, easel paintings and sculpture for the Museum and for the Public Library.
Chatham—Murals for public buildings.
Elizabeth—Decorations for public buildings.
Fort Lee—Easel paintings of historical subjects, friezes and murals for public buildings; small busts and statues of historical figures.
Hudson County—Murals and easel paintings for public buildings.
Hunterdon County—A series of easel paintings on historical subjects to use in a traveling exhibit.
Hastbrouck Heights—Sculptures for public buildings.
Morristown—Historical paintings and murals for public buildings.
Middlesex County—Murals for public buildings.
New Brunswick—Murals for public buildings.
Nutley—Murals for public buildings.
Passaic—Murals for public buildings, statues and decorative fountains for parks.
Perth Amboy—Mural paintings for public buildings.
Sussex County—Mural decorations for public buildings.
Weehawken—Historical murals for public buildings.
Westwood—Murals for public buildings.

The subcommittee will function under the New York Regional Committee of the PWAP, and will have under its jurisdiction the following counties: Essex, Hudson, Bergen, Warren, Hunterdon, Somerset, Middlesex, Morris, Union, Passaic, and Sussex. Applications on the part of artists and the submitting of new projects are to be made at the Newark Museum, Washington Park, Newark, daily from noon until five p. m., except on Sundays and Mondays.

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Monro Analyzes Art Instruction In Universities

The following article, by Thomas Munro, Chairman of the Division of Art at Western Reserve University Graduate School and Curator of Education at the Cleveland Museum of Art, which appeared recently in *Parnassus*, seems to us of such pertinence as to call for further emphasis. The criticism contained therein of American University art courses and graduate instruction should certainly be brought to the attention of all interested in this field, so important to the development of true culture. Mr. Munro's suggestions of possible lines of reform are also admirable, and deserving of serious consideration. We gladly offer space to discussion of this subject:

"The Princeton student," says Mr. R. L. Duffus in *The American Renaissance*, "does not learn 'appreciation,' for that, as Princeton looks at it, cannot be taught. 'Appreciation' is an expression of something inside the appreciator, the result of such thought and experience as he may have undergone, the reflection of the kind of person he is. . . . What can be taught is facts. Pictures, statues and cathedrals are facts."

I believe that this statement expresses the attitude of many, perhaps most, art departments in American colleges at the present time. There is much to be said for such an attitude. "Art Appreciation" as usually taught has consisted of a mixture of sentimental effusion with a few arbitrary, conventional standards of value laid down by the instructor. To teach appreciation has meant teaching students how to appreciate what they should like and dislike, how to respond emotionally to works of art. There is little sound scholarship or logical reasoning in such instruction. In reaction from it, the universities have wisely turned to scholarly research, and especially to archaeology, where there is abundant opportunity for constructive and verifiable work. They have tried to leave out the "subjective" factor of aesthetic value, and to confine themselves to factual problems in the history of art. Under the dominance of the archaeological approach, college art instruction in this country has produced a large amount of excellent research and a tradition of accurate scholarship.

I have no intention of minimizing the value of these achievements; still less of attacking the venerable science of archaeology as a whole. Nevertheless, I believe the time has come when the archaeological approach should no longer dominate the field of college art. Good as it is, there are other good approaches which should be pursued along with it. From the standpoint of liberal education, there are others of even greater value. It is time for archaeologists to cease claiming to teach the whole subject of "fine arts." Instead, they should either call themselves frankly departments of archaeology, or allow the inclusion in fine arts departments of courses and teachers with other points of view. On undergraduate levels, at least, there should be a definite shift of emphasis to some of these other approaches. From an educational standpoint the archaeological approach has several important limitations and weaknesses. These are not inherent in the subject of archaeology as such, for many of its leaders rise above them. But they have somehow become fixed in the present method of teaching art in colleges, by professors whose main training has been archaeological.

In the first place, the present method is far from being wholly scientific and objective. It contains a large admixture of aesthetic valuation, based on personal taste and conventional standards, along with its apparently rigorous devotion to factual evidence. This element is implicit in the initial choice of subject-matter for courses in art his-



RARE WALNUT DRESSING TABLE EARLY AMERICAN, CIRCA 1750

This interesting Spanish toe specimen is included in the sale of early American antiques from the Benjamin Flayderman collection at the new Fifty-Seventh Street Auction Galleries, Inc., 41 East 57th Street, on January 25, 26 and 27.

tory, and in the emphasis laid on certain types of art. The emphasis now given to archaic Greek sculpture, for example; the ignoring of primitive Negro sculpture as mere ethnological data, not art, implies (right or wrong) a sweeping estimate of art values which the student accepts as gospel until the fashion changes. Examine almost any piece of writing by an American art professor. You will not read far before discovering, tucked away among technical terminology, words implying aesthetic worth or lack of it. This drawing is "weak"; that one is "more successful"; this statue is "well organized"; that one shows "a distinct deterioration from the earlier style." Such appraisals, often highly debatable and undefended, are woven inextricably into the texture of current historical argument in defense of theories of attribution and chronological sequence. Pictures, statues and cathedrals are "facts," as Mr. Duffus remarks, but what the art professor says about them includes a large element of his own personal feeling.

There is nothing wrong in this inclusion of aesthetic judgments along with the study of art history. It is indispensable in any attempt to come to grips with the meaning and importance of art to human beings. What is to be deplored is the fact that such judgments are made only incidentally and carelessly, with a casual dogmatism that conceals and ignores debatable issues, confusing them with verifiable facts. What is to be desired is a more frank, direct and systematic facing of the whole subject of aesthetic value in the study of art, including the question of general standards and variation in taste.

From a standpoint of liberal education, this evasion of aesthetic issues has an unfortunate result. Students are sent out into the world, their heads crammed with technical information about past art, yet poorly prepared for the task of comprehending or evaluating any unfamiliar forms of art, ancient or modern, for which their teachers have not provided them with a readymade appraisal. The natural desire of students to debate aesthetic values is brushed aside as "a matter of personal taste." Their powers of critical appraisal are thus repressed instead of being developed through the rational analysis, application and discussion of standards. Thus they are left helpless in the face of modern art experiments and critical controversies. Even as fu-

ture art historians their training lacks a vital element. For the writing of significant art history in every generation is necessarily a process of revaluing the past, selecting and reorganizing data in the light of what seems most important at the present time, as well as of bringing out the meaning of past art in terms of its functions, aesthetic and otherwise, in the lives of people by whom and for whom it was made. If art is not appraised intelligently, it will be appraised with dogmatic prejudice, and the duty of college art departments is to see that it is appraised as intelligently as possible.

The present method of study fails to develop in students even the power of perceiving art, of using their eyes to grasp directly the whole organic structure of a form. They are forced to memorize a host of names and dates, of iconographical symbolisms, of minute peculiarities in the shape, materials and technique of individual works of art. In consequence they acquire the habit of approaching all art in the spirit of pedantic dissection and classification. They are made to scrutinize works of art minutely, even with microscope and X-ray. But the aim of such observation is not to attain a clear, organic perception of the structure as a whole; it is rather to detect peculiar individual mannerisms, earmarks of technical construction, which may help to identify the provenance of the object. The ever-growing mass of memorized information and technical terminology comes like a screen between the student and the visible form of the object he is studying. As a result, certain professors in institutions where the archaeological method is in vogue, are beginning to complain that advanced students lack the ability to visualize, to imagine, and to look at an object directly for what it is. Verbal memory has replaced and destroyed the power of aesthetic perception. When such students write about art after graduation, the result is likely to be mainly a series of quotations from authorities, and of conventional textbook clichés; they are powerless to explain why an object is worth buying or looking at, or even to characterize it as a distinctive work of art.

On the plea of exact scholarship, students are discouraged from making any broad, philosophical approach to art history. Their essays must specialize as narrowly as possible, on some small

(Continued on page 22)

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Calendar of Exhibitions in New York

Ackermann Galleries, 50 East 57th Street—Prints by contemporaries and old masters.

American Academy of Arts and Letters, Broadway at 155th Street—Paintings and drawings by George de Forest Brush, to May 1.

American Folk Art Gallery, 115 West 18th Street—Early American painting and craftwork.

American Indian Art Gallery, 850 Lexington Avenue—Watercolors by Ogwa Pi and San Ildefonso pottery.

An American Group, Barbizon-Plaza Hotel—Work of sixteen representative American painters and recent work of fourteen artist members, to February 10.

An American Place, 509 Madison Ave.—New watercolors, oils and etchings by Marin, to February 1.

Arden Gallery, 460 Park Avenue—Recent sculpture by Allan Clark, January 23-February 16; paintings, art for the garden and furniture.

Argent Galleries, 42 West 57th Street—Fifth annual Fontainebleau exhibition, January 22-February 3.

Artists Gallery, Towers Hotel, Brooklyn—Exhibition of still life and flowers, to January 31.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

John Becker, 520 Madison Avenue—Paintings by American artists.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Brooklyn Museum, Eastern Parkway—"Britain Illustrated," photographs from the London Times, to February 4; exhibition of ancient beads and related objects, through January.

Brammer Gallery, 55 East 57th Street—Paintings by Leon Hartl, to February 10.

Frans Buffa & Sons, 58 West 57th Street—Recent Norwegian paintings by William H. Singer, Jr., N.A., to January 31.

Cale Art Galleries, 624 Madison Avenue—Paintings of American and foreign schools.

Carnegie Hall Art Gallery, 144 West 57th Street—Paintings by Stanislaw Rembski, to February 10.

Ralph M. Chait, 600 Madison Avenue—Chinese art collection of Edwin D. Krenn.

Contemporary Arts, 41 West 54th Street—Paintings by Alex Von Wuthenau, January 22-February 3; oils and watercolors by Bernadine Custer, to January 27.

Cronyn & Lowndes, Rockefeller Center—Paintings by Philipp, through February 3.

Delphic Studios, 9 East 57th Street—Paintings by Sheva Ausubel, paintings by Arthur J. Schneider, to January 28.

Demotte, Inc., 25 East 78th Street—Special exhibition of stained glass.

Deschamps Gallery, 415 Madison Avenue—Sporting prints by A. J. Munnings.

Downtown Gallery, 118 West 18th Street—Paintings by Alexander Brook, beginning January 22.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—Paintings by French Impressionist masters.

Ehrlich Galleries, 36 East 57th Street—Paintings in oil and watercolors and models of painted rooms by Stanley J. Rowland, January 22-February 10. Mrs. Ehrlich—A new collection of antique English furniture and accessories.

Eighth St. Gallery, 61 West 9th Street—Paintings by A. F. Levinson, to February 3.

Empire Galleries, Rockefeller Plaza—Watercolors by Mario Toppi.

Ferragil Galleries, 63 East 57th Street—Recent work by Bertram Hartman, January 22-February 4; paintings by Albert Stewart, to January 21.

The Fifteen Gallery, 87 West 57th Street—Memorial exhibition of paintings by John I. H. Downes, January 22-February 3.

Fine Arts Building, 215 West 57th Street—Forty-third annual exhibition of the N. A. W. P. & S., to January 28.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Jean Gause, 4 East 53rd Street—Work by leading illustrators.

Goldschmidt Galleries, 780 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Hundred fine prints of the year, selected by the American Society of Etchers.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Recent paintings by W. Elmer Schofield, N.A., to January 27.

Marie Harriman Gallery, 61 East 57th Street—Paintings by Jacques Villon, to January 27.

Harlow, McDonald Co., 667 Fifth Avenue—Prints by contemporary artists and old masters.

Jacob Hirsch, Antiquities and Numismatics, Inc., 50 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Hudson Guild, 436 West 27th Street—Metropolitan Museum's traveling exhibition of Chinese and Japanese art, to January 28.

Kelekian, 598 Madison Avenue—Persian and Indian miniatures, the private collection of Dikran Kelekian.

Kennedy Galleries, 785 Fifth Avenue—Currier and Ives prints.

Keppel Galleries, 16 East 57th Street—Lithographs and drawings by George Bellows; exhibition of prints.

King Hooper Mansion Galleries, Fuller Bldg., 41 East 57th Street—Exhibition of early American furniture and decorations, including two portraits by John Singleton Copley of Mr. & Mrs. Joseph Hooper.

Kleeman Thorman, 88 East 57th Street—Paintings, sculpture and etchings by American artists, during January.

Knoedler Galleries, 14 East 57th Street—British champion animals in sculpture by Herbert Haseltine, to February 3; engraved portraits, "Fair Women," to February 10.

Kraushaar Galleries, 680 Fifth Avenue—Drawings by Denys Wortman for "Metropolitan Movies," to January 27.

Kuhne Galleries, 59 East 57th Street—Exhibition of modern art in the home: paintings, sculpture, lithographs, prints, modern rooms and furnishings.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—Architecture by Emilio Terry, to January 31.

Lillienfeld Galleries, Inc., 21 East 57th Street—Old masters of six countries and six centuries.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 15-19 East 57th Street—New paintings by Herbert Meyer; drawings by American artists; watercolors, drawings, etchings by Harrison Cady, January 24-February 6; paintings by Edna Reindel, to January 23.

Macy Galleries, Broadway at 34th Street—Exhibition by contemporary American artists, to January 31.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th Street—Paintings by Joan Miro; paintings by Henri Matisse, opening January 23.

Metropolitan Galleries, 730 Fifth Avenue—Works of Rare Old Masters.

Metropolitan Museum of Art, 52nd St. and Fifth Ave.—Fahnestock collection of laces and Blaque collection of textiles, through June 3; Three Hundred Years of Landscape Prints; display of XIXth century lace shawls, through April 1.

Midtown Galleries, 559 Fifth Avenue—Group exhibition by members, to January 31.

Milch Galleries, 108 West 57th Street—American figure paintings, XIXth and XXth century, to January 31.

Montross Gallery, 785 Fifth Avenue—Austro-German moderns, to January 27.

Morton Galleries, 130 West 57th Street—Paintings by Clarence Shearn, watercolors by Gregory D. Ivy, January 22-February 5; recent oils and watercolors by Frank Wallis, to January 22.

Museum of the City of New York, Fifth Avenue at 104th Street—Costumes worn at the Prince of Wales Ball, 1860; the History of Central Park, 1852-1933; Tally-ho coach; a Calèche of 1895; "Vanishing New York," photographs of frame houses on Manhattan Island in 1932.

Museum of Modern Art, 11 West 53rd St.—International Exhibition of Theater Art, to February 26.

Newark Museum, N. J.—Modern American oils and watercolors; Arms and Armor from the Age of Chivalry to the XIXth century; The Design in Sculpture. Closed Mondays and holidays.

New School for Social Research, 66 West 13th Street—Oils and watercolors by Louis Schanker, January 23-February 13; wood cuts, wood blocks, etchings and lithographs by Clara Mahl, to January 22; oils, watercolors and drawings by Kurt Roesch, to January 27.

New York Historical Society, 4 W. 77th Street—Exhibition of American miniatures and cabinet portraits, representing well known artists and subjects.

New York Public Library, Central Bldg.—Illuminated manuscripts from the Morgan collection, through February; drawings for prints, in Print Room, to March 31; exhibition of illuminated mss. in the Spencer collection; recent additions to the print collection (closed Sundays).

Newhouse Galleries, 578 Madison Avenue—Second annual exhibition of American genre paintings depicting the pioneer period, until January 31.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit Gallery, 485 Madison Avenue—Paintings by modern French and American artists.

Raymond & Raymond, 40 East 49th Street—A survey of the development of landscape painting, to February 21.

Rehn Galleries, 683 Fifth Avenue—Paintings by Eugene Speicher.

Reinhardt Galleries, 730 Fifth Avenue—Paintings by old and modern masters; sculpture.

Rosenbach Co., 15-17 East 51st Street—Fragonard drawings illustrating La Fontaine's *Contes* and Ariosto's *Orlando Furioso*, and miniature drawings by Turner; textiles from Imperial Russia.

Schultheis Galleries, 143 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Marine paintings by B. Cory Kilvert, to February 3.

Scott & Fowles, Squibb Building, Fifth Avenue and 56th Street—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Exhibition of important old French gold and silver plate, for the benefit of the French Hospital, organized by Jacques Helft of "Les Fils de Leon Helft."

Jacques Seligmann Galleries, 3 East 51st Street—Paintings by Max Band, to January 31; fine paintings by old and modern artists, rare tapestries and works of art.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

W. & J. Sloane, 575 Fifth Avenue—Four modern rooms designed by Lucien Rollin; five renaissance modern rooms by W. & J. Sloane.

Marie Sterner, 9 East 57th Street—Paintings and drawings by Edy Legrand, to February 3.

University Settlement, Eldridge and Livingston Streets—Arms, armor, textiles and costume dolls, 1492-1776; an exhibition of European Art, through February 18.

Valentine Gallery of Modern Art, 69 East 57th Street—Paintings by modern French masters.

Vernay Galleries, 19 East 54th Street—XVIIIth century English furniture, porcelain, silver and paneled rooms.

Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—Antique and objets d'art.

Julius Weitzner, 122 East 57th Street—German and Italian primitives.

Wells, 32 East 57th Street—Chinese art.

Weyhe Gallery, 704 Lexington Avenue—Sculpture of John B. Flannagan; prints by American and French artists.

Whitney Museum, 10 West Eighth Street—Acquisitions for the year 1933; self-portraits of contemporary American artists, to February 15.

Wildenstein Galleries, 19 East 64th Street—Portraits by Fritz Werner, January 25-February 8; two portraits by Bernard Boutet de Monvel, to January 27; paintings by Mrs. Irving T. Bush, to January 24; paintings by old masters and rare French XVIIIth century sculpture, furniture and decorations.

Yamanaka Galleries, 630 Fifth Avenue—Chinese and Japanese art in all phases.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of Dutch and English masters of the XVIIth and XVIIIth centuries.

Zborowski Gallery, 460 Park Avenue—Paintings by modern French artists.

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New Radio Program On "Art in America" To Start in February

(Continued from page 3)

ent and will be prepared with the cooperation of the Museum of Modern Art.

A handbook which will serve as a guide to the lectures is being published by the University of Chicago Press and will be available at that Press and at all museums. The lectures will be broadcast at eight o'clock, Eastern Standard Time, on Saturday evenings, through the courtesy of the National Broadcasting Company, over Station WJZ on a coast-to-coast network. A schedule of the topics to be discussed in the first series of lectures follows:

February 3—Painter Reporters of the New World: The adventures and discoveries of Captain John Smith, Sir Walter Raleigh, Champlain and other explorers of the XVIIth century as depicted by artist members of their expeditions. While most of the original paintings are lost a record of their work has been preserved in the engravings that illustrate DeBry's *India Occidentalis*, Champlain's *Voyages* and other books printed in Europe.

February 10—The Early Settlers and Their Homes: Life in the first settlements of Massachusetts, New Amsterdam and Virginia in the XVIIth century as reflected in architecture, furniture and the household arts.

February 17—The First American Portraits: The work of XVIIth and early XVIIIth century itinerant painters such as Jeremiah Dummer, Gustavus Hesselius, John Smibert, Robert Feke, Jeremiah Theus, John Woolaston, Joseph Blackburn and Robert Edge Pine.

February 24—How They Lived in Colonial America: Architecture, furniture and the minor arts up to the Revolution, contrasting life in the northern and southern colonies during the XVIIIth century.

March 3—John Singleton Copley—Our First Eminent Painter: The life and works of Copley, from the time he established himself as a portraitist in Boston to his departure for England in 1774.

March 10—The Background of American Art: A survey of colonial art and its sources.

March 17—An American Studio in London: The life and works of Benjamin West and of the young Americans who received their training in his school in London,—Mathew Pratt, Charles Willson Peale, Fulton, Morse, Trumbull, Stuart, Washington, Allston and Rembrandt Peale.

March 24—Peale and His Museum: The life and works of Charles Willson Peale.

March 31—Gilbert Stuart and the Washington Portraits: The life and works of Gilbert Stuart.

April 7—The Classic Arts of the Young Republic.

April 14—Jefferson—Last of the Gentlemen Builders: Public architecture at the end of the XVIIIth century and the beginning of the XIXth, including the work of Bullfinch, Mills, Strickland, Hoban, Latrobe, Thornton and Thomas Jefferson, and covering the Roman and Greek revivals.

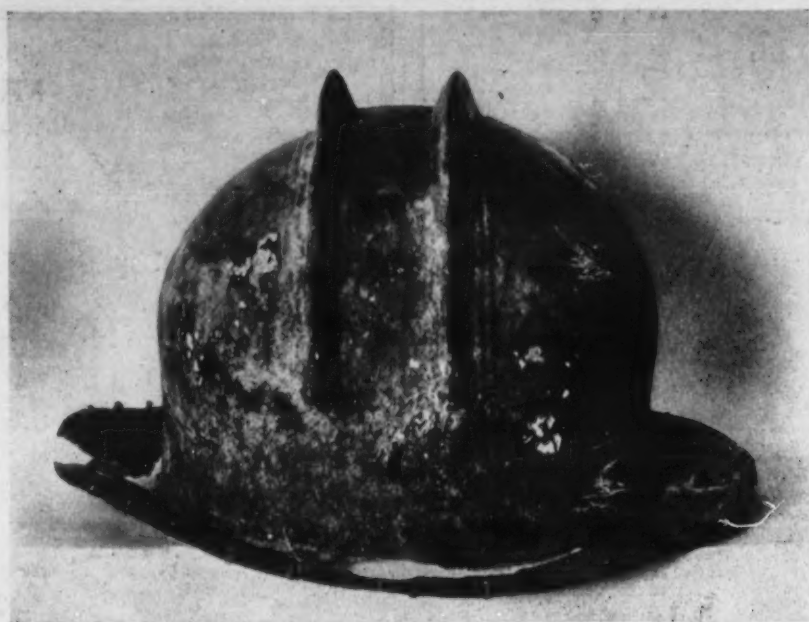
April 21—The First American Sculptors: The history of American sculpture from the wood carvings of William Rush to the Italianate sculptures of Horatio Greenough and Hiram Powers and the American school which they established in Florence.

April 28—Steamboat Gothic and Romanticism: Early XIXth century architecture, furniture and household arts culminating in the Gothic revival and the Romantic movement. Development of a new phase of American art in Middle West centering around the river steamboat.

May 5—The Hudson River School and its Heirs.

May 12—One Hundred Years of Picture Collecting: A history of the Godwins, a fictitious American family, and their activities as collectors and art lovers, revealing the changes and developments in the taste of the public during the last century.

May 19—Art and The Public: How to enjoy and appreciate exhibitions. A survey of the museum's visitor in past and present.



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Included in the dispersal of the "Treasures of Carniola," excavated by H. H. the late Duchess Paul Friedrich of Mecklenburg, which will be offered at the American-Anderson Galleries on the afternoon of January 26.

AMERICAN ART IN RAINS DISPERSAL

The Rains Auction Rooms place on exhibition tomorrow afternoon a collection of decorative oil paintings and an exceptional group of early American primitives to be sold next Wednesday evening, January 24th, at 8 o'clock. It is the property of a Philadelphia collector with a few additions from local private sources and contains many interesting examples of the French, English, American and Dutch schools of the XVIIIth and XIXth century.

American primitives are always in considerable demand; with their quaint colorings and naive execution they lend themselves adequately to certain decorative schemes. In the group on view at the Rains Gallery are many delightful specimens, which include portraiture and landscapes and scenic views. Among the latter is a painting of the Girard Avenue Bridge, Philadelphia, signed John Parker and made early in the 19th century and a water color of the McClelland Hospital, Nicetown, Philadelphia, by John Richard of the same period. Both of these pictures should be of exceptional interest to collectors of Philadelphia items. Outstanding among the portraits is a large painting of a group of three children; and several individual children's portraits costumed in the quaint dress of the period are delightfully charming. A number of clipper ship water colors and paintings of whalers and other sailing vessels are the colorful paintings on glass and several finely executed still life examples of unusual merit by H. Maurer and Raphael Peale. Peale was noted particularly for his faithfulness of reproduction of fruits; his remarkable draughtsmanship and rendering of his baskets of fruit have an almost incredible perfection. Several examples of needlepoint pictures and paintings on velvet round out the collection of primitives.

The academic collection of paintings include examples by Thomas Moran, Sully, Blakelock, von Severdonck, William M. Chase, Winslow Homer, Rembrandt Peale, J. Francis Murphy and others in a wide selection of portraits, landscapes, interiors and other decorative subjects. The collection will continue to be on public view daily from 9 A. M. to 6 P. M. until the evening of the sale.

The bankrupt stock of Bague, Inc., is now on exhibition at their showroom, 25 West 54th Street, prior to its sale at auction on their premises Tuesday morning, January 23rd, at 11 o'clock, by order of the U. S. District Court, 7th District of New York.

It consists mainly of fine bronze and crystal chandeliers, sconces and lamps; marble mantels, andirons and other fireplace equipment of the fine quality that has always been associated with the Bague establishment.

The exhibition continues all day Monday and Tuesday until the time of sale, which will be conducted by Rains Auction Rooms.

BUFFALO

January exhibitions at the Albright Art Gallery include the College Art Association's travelling exhibition of oriental rugs, a group of photographs by Ansel Adams and paintings and sculpture by members of the "Patteran," a new group of Buffalo artists. Fifty characteristic examples from all the more important rug-weaving districts in the East comprise the showing of rugs assembled by Dr. Rudolf Meyer Riefstahl from the collections of the Textile Museum in Washington and that of H. Michaelyan in New York. Dr. Riefstahl lectured at the Albright Art Gallery on January 12, using the examples in the exhibition as illustrations for his discussion of oriental rugs.

Mr. Adams' group of photographs cover a wide range of subjects and reveal a distinctly personal and subtle treatment of this art, while the third January show presents the work of twenty Buffalo artists, who have chosen a single subject—"figures"—for interpretation. Among them are Anna Glenn Dunbar, Louisa Robins and Anthony Sisti, three of the artists who represented Buffalo in the Sixteen Cities Show at the Museum of Modern Art in New York.

SEATTLE

The month's most important show in scope and interest is the Stowitts Japanese exhibition, including paintings, theatrical drops, theatrical cloths, costumes and puppets. His collection of Japanese theatre sets is an exceptional one including seventy-five pieces, taking in nearly every variety of costume, puppets, and theatrical cloths used. In connection with this exhibition, Stowitts will speak in Meany Hall Thursday evening, February 8, at 8:30, giving a lecture recital on Japanese theatre, illustrating his introduction to the theatre by a dance in costume. The lecture will be sponsored jointly by the Seattle Art Museum and the Drama Department of the University of Washington.

Other exhibits during the month at the Museum include, Chinese Wood Block Prints from the collection of the Pennsylvania Museum of Art which represent a phase of Chinese art seldom encountered and of first importance. Walter Isaacs, head of the Art Department of the University of Washington, will exhibit in the one-man show room. Illuminated Manuscripts of the Xth to XVIth century, from the Museum's collection, complete the month's schedule.

Monro Analyzes Art Instruction In Universities

(Continued from page 20)

subdivision in the field, such as a contrast between two miniatures in a single tenth-century manuscript. They are told that only after years of such minute research can one venture to deal with broader questions, and that even then the true scholar will hesitate to do so. Meanwhile they acquire fixed habits of seeing no farther than their noses, so that the time for trying to understand main trends of cultural history never arrives.

Some amount of specialization is of course essential, not only for advanced scholars but for undergraduates. They should acquire, not merely glittering generalities, but some exact information and a habit of rigorous attention to detail when necessary. My objection to the present method is twofold: first, that there is too much specialization in proportion to the time spent on coordination of the details thus acquired; second, that the specialization is wrongly directed. It is directed too much along chronological, technological, local and nationalistic lines. The field of art is divided up, and research or essay problems assigned, on the basis of centuries, countries, national schools, works and artists of a given time, place, and medium. Thus one man's field is sixteenth-century Attic vase-painting; another's is the Romanesque ivory-carving of northern France. The farther he goes in advanced work the more he is made to concentrate upon some narrower division, to the consequent neglect of others. Now it is quite possible (paradoxical as it sounds) to specialize intensively on general principles; for example, on some recurrent aesthetic quality or tendency such as flat decorative pattern in sculpture, mysticism, or the grotesque. Art history is sadly in need to light on the ways and the circumstances in which such tendencies recur; but they cannot be studied thoroughly without comparing examples from widely separate times, places, arts and media.

Courses in philosophy, in aesthetics and in general history are sometimes relied on to provide the necessary coordination in a student's course of study. But as a rule they make little contact with the subject-matter of art history. Aesthetics as taught by a philosophy department today is usually an abstract, purely speculative subject, a review of classical and current theories of the nature and supposed laws of art, with little if any reference to particular works of art, and certainly no direct, extensive study of a wide range of concrete examples. Ask of a student in fine arts whether he can get from his philosophy professor any enlightenment on the relation of his field to the history of music and literature; any help in correlating wide ranges of historical data. The philosopher, who might traditionally be expected to offer such guidance, has in most cases suffered like his colleagues in other departments from the vice of over-specialization.

In the not distant future, I believe that a distinct department of *Comparative Aesthetics* will be considered a necessary part of every university and liberal college faculty. It will undertake the much-needed task of coordinating detailed studies in all the arts; of comparing and interpreting them in the light of cultural history and aesthetic theory. But I am here concerned, not so much with this broader task, as with the visual arts alone—the "fine arts," as they are now inaccurately termed in college catalogues.

For this reason I would emphasize that the method proposed is a study of facts, quite as objective and scholarly in aim as the present archaeological approach. The set of facts to be studied would however be differently chosen. In the subject-matter of college art, I would include the main outlines of archaeology and art history, with less emphasis on a few isolated details than at present. In place of the latter, I would add a study of the psychology of art.

To teach the psychology of art means in a sense "teaching appreciation," rather than excluding it as a purely personal matter. But it does not mean telling students *how* to appreciate, what to like and how to feel about art. It does mean studying *what appreciation* is, as a psychological process; how works of art are actually conceived and executed, not how they ought to be; how people perceive, like and dislike, worship, use and appraise works of art;

how they resemble and how they differ from each other in these ways of behavior. These are "facts" quite as real as statues or cathedrals, and it is only in their light that the tangible artifacts take on human and historical significance.

Read any textbook on general psychology, and you will find little reference to art or to aesthetic experience. This is due partly but not wholly to the difficulty of investigating these latter phenomena. It is due partly to the fact that psychologists have usually lacked a knowledge of art, again because of our over-specialized education. And partly it is due to the fact that the time has not been ripe for such a development. A necessary foundation has now been laid, in the shape of an understanding of the broad outlines and simpler manifestations of human behavior.

Hence the principles of psychology must be applied in a tentative spirit, and frequently revised. The study should include much open-minded observation of works of art and of the ways in which people respond to them. As data for the latter, we have not only ourselves and our living contemporaries to observe and experiment with, but the whole mass of critical, biographical, historical and philosophical writing about art to collate, compare and analyze, in a purely descriptive spirit, without regard to whether it is true or false. From a psychological standpoint, such writings are facts in themselves, phenomena of human behavior, quite as objective and tangible as works of art.

Should the college wait until the psychology of art is more developed and established, before offering courses in it? I do not think so. It is a practice of American education, accepted and valuable, to offer students not only perfect knowledge but problems yet unsolved, and research in progress. Thus the student may learn to regard science and scholarship as active and growing, and the progress of research may benefit to no small extent from his questioning and suggesting. The materials for making a start are available in any college which possesses both an art and a psychology department, or an individual teacher with both interests. It offers an open field for original work, and a means of heightening the interest of students in both subjects, through facing squarely the problem of the meaning of art in human activity.

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